Anglo-American Pottery

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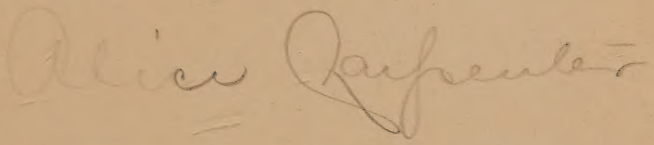

ANGLO-AMERICAN POTTERY

OLD ENGLISH CHINA WITH AMERICAN VIEWS
A MANUAL FOR COLLECTORS

By
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With 93 Illustrations

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BY EDWIN A. BARBER

PREFACE.

AT THE SOLICITATION of numerous collectors of old English china bearing American views, a series of illustrated papers was recently prepared by the writer and published in The Clay-Worker, of Indianapolis, Ind. In the introductory chapter nothing but a brief review of the earlier Liverpool designs was attempted, for the reasons there stated and because of the scarcity of such pieces at this late day. The main purpose of the compiler was to present as complete a list of the later Staffordshire designs in dark blue and other colors as possible, so classified that the productions of each potter should be grouped together, whereby the identification of unmarked pieces might be facilitated to some extent by means of common border devices. It was not deemed necessary to present detailed descriptions of views for the reason that they would not be required by collectors who possessed examples of china bearing the designs described, nor carry definite meaning to those who did not.

The need of a pocket manual of such china, compact in arrangement and convenient for ready reference, has long been felt. These lists have, therefore, been revised, enlarged and republished in a form suitable for collectors and others interested in the subject. The numbering of the American designs, the border patterns and pitcher types will afford a convenient

means of reference among correspondents, and the index at the end will serve as a check list for collections.

It is not claimed that each American design produced by old Staffordshire potters is here noted. The preparation of an absolutely complete list in these early stages of china collecting in this country is obviously impossible, and it may be that such a list will be long in appearing. Mrs. Annie Trumbull Slosson, in the China Hunters' Club, enumerates 144 Liverpool and Staffordshire designs combined. Mrs. Alice Morse Earle, in her "China Collecting in America," describes 267 American views, of which number only about 165 come within the scope of this work. Special efforts have been made to render these lists as correct and trustworthy as possible by the elimination of all those designs mentioned by other ceramic writers which have clearly existed only in tradition, such, for example, as the "Washington Church" and "Race Street Bridge," Philadelphia, in dark blue, which no collector appears to have ever seen.

It was originally intended to indicate the shape of the piece or the size of the plate on which each design occurs, but this classification was found to be well-nigh impossible, on account of the apparent lack of any definite system followed by manufacturers in the decoration of pieces. The view of the Philadelphia Library, produced by J. & W. Ridgway, for instance, is only known to have been printed on eight-inch breakfast plates, while the "States" and "Landing of Lafayette" designs of Clews occur in all sizes, from the small cup plate to the largest platter, and, in fact, have been found on almost every variety of article belonging to table services and toilet sets. A mere list of the subjects, therefore, is presented, without regard to the shapes or dimensions of the objects which they embellish.

The numbering of the border devices has not been extended to special designs used in isolated instances, of which the "Landing of the Pilgrims" (No. 1) is a striking example, but

is confined to series of two or more views, such as the "Beauties of America," by the Ridgway Brothers, and the "Picturesque Views" of Clews. Further investigations will, doubtless, increase the number of these serial devices, as every first attempt at scientific arrangement, through insufficient observation, must, of necessity, be more or less incomplete.

The marks or title engravings on the bottoms of pieces are usually characteristic and distinctive, and often render effective assistance in determining the origin of doubtful specimens. It has not been thought necessary, however, to reproduce them here, since the marginal engravings serve the same purpose and are usually a safer guide to follow.

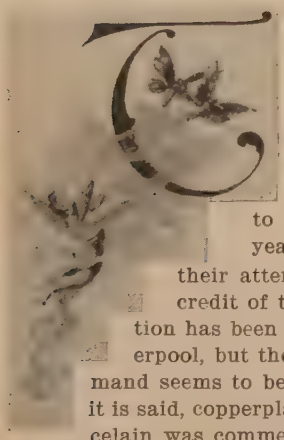
The compiler avails himself of this opportunity to thank those in general who have aided him in perfecting these lists, but desires to acknowledge his obligations in particular to Commander and Mrs. F. W. Dickins, Washington, D. C.; Dr. J. Milton Coburn, South Norwalk, Conn.; Dr. Daniel Yoder, Catasauqua, Pa.; Mr. Eugene Tompkins and Mr. W. H. Whitmore, Boston, Mass.; Mr. James Terry and Mr. Frank H. Hooker, New Haven, Conn.; Mr. A. G. Richmond, Canajoharie, N. Y.; Mr. William A. Cooper, Conshohocken, Pa.; Mr. W. F. Sheely, New Oxford, Pa., and Mr. William G. White, of St. Paul, Minn., for free access to their valuable collections and for assistance rendered in the identification of new designs.

EDWIN A. BARBER.

West Chester, Pa., Feb. 1, 1899.

PRINTED DESIGNS RELATING TO AMERICA, BY OLD ENGLISH POTTERS.

LIVERPOOL WARE.



THE EARLIEST POTTERY with printed designs of American subjects was made at Liverpool, England, toward the latter part of the last, or, more properly, the eighteenth century. The art of transfer printing on earthenware had been practiced, to a limited extent, for about forty years before the English potters turned their attention to the American market. The credit of the invention of this style of decoration has been claimed by both Worcester and Liverpool, but the weight of the evidence at our command seems to be in favor of the latter place, where, it is said, copperplate printing on both pottery and porcelain was commenced as early as 1752, by John Sadler, who is, therefore, claimed to be the originator of the process.

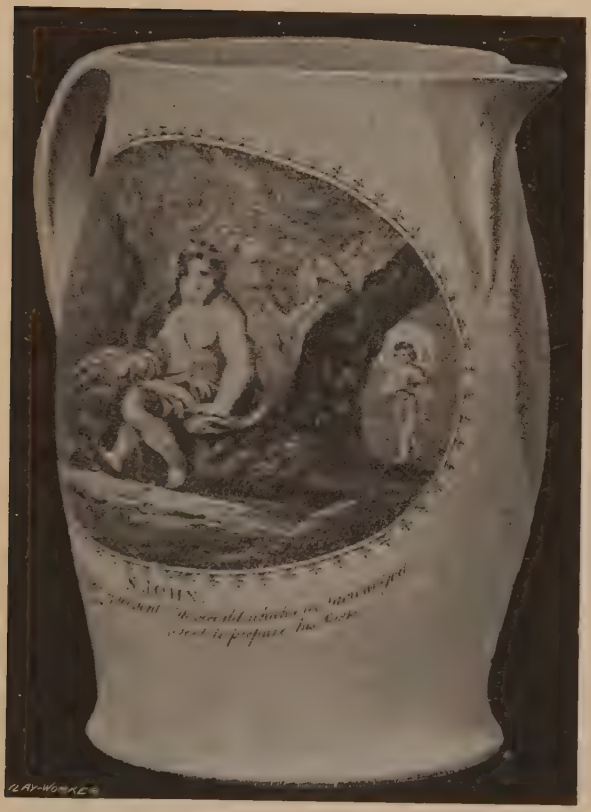
Liverpool ware of this character is distinguished by its cream-colored body and its black prints of copperplate engravings, usually under the glaze, or frequently covered with a gloss which gives them the appearance of having been applied beneath the glaze. Occasionally these prints were retouched by hand with color, but the majority of pieces which have come down to us are printed in black, an occasional one being found in green or brown.

The different shapes of articles of Liverpool manufacture so decorated were limited in number, among which we find three characteristic forms which largely predominated. These were pitchers (more properly called jugs), bowls and mugs. Plates, teapots and an occasional piece of some other pattern sometimes turn up, but these have not been found in sufficient number to claim special attention.

The Liverpool pitchers are mainly of one form, or a modification of the same,—a tall, gracefully-curving body with sharp, pointed lip, whose upper line is a continuation of the horizontal line of the rim; the handle is a plain oval, starting on a level with the top of the body and terminating about the centre of the side. This form, while light and graceful, is simple in the extreme, without any relief ornamentation whatever, presenting a perfectly plain surface admirably suited for decoration. Such was the typical pitcher made in Liverpool late in the last century and early in this, and to it may properly be applied the term "Colonial."

The Liverpool bowls were also plain and simple in outline and differed only in size, the dimensions always suggesting the uses to which they were put, the smaller examples having been used, doubtless, for porridge bowls and the larger for punch bowls. Occasionally we find an enormous bowl with its accompanying jug of proportionate size, suggesting the possibility of their having served the purpose of toilet utensils.

The mugs were stiffly cylindrical in form and usually about six inches in height, evidently intended as receptacles for ale or other beverages.



LIVERPOOL JUG, with design of St. John and the Nativity.

The decorative subjects which appear on Liverpool cream ware are varied in character. Many pieces were ornamented with ships and maritime emblems and were brought to this country in large numbers by returning seamen. Frequently ship-owners ordered from the Liverpool potters pieces bearing views of their own vessels. A pitcher of this character shows an engraving of the ship Astrea of Wiscasset, and it has been discovered that this vessel was built at that place in 1793 by Gen. Abiel Wood, one of the largest ship-owners at that time in New England. Her burthen was 458 tons, and Alexander Askins was her first master. In 1802 she was lost at sea, and, singularly enough, the pitcher which was made for her is now in the possession of a collector of old china in England.

Biblical designs were sometimes used as decorative subjects by the early Liverpool potters. On a pair of tiles in the Mayer Museum of that city "The Woman of Samaria," and "David and Goliath," are represented. In the same exhibit will be found a teapot bearing a portrait of Rev. John Wesley on one side and on the opposite a representation of the Repentance of St. Peter and the Good Samaritan, accompanied by the inscription, "Let your conversation be as becometh the Gospel of Christ." This interesting example is signed by Guy Green, at one time a partner of John Sadler. In the collection of the late Dr. Irving W. Lyon, of Hartford, Connecticut, is a seven-inch Liverpool creamware jug which bears on each side a large oval medallion, one representing St. John and the other the Nativity.

Numerous other Scriptural designs have been found on old Liverpool pottery, but it is not within the scope of this paper to review them. Masonic devices were employed to a greater extent, on pieces made principally for the use of lodges, though frequently bearing the initials of individual owners. It seems to have been a widely-distributed custom of that day to order Masonic china both for public and private use, if we may judge by the great number and variety of pieces bearing fraternal emblems, many of them now obsolete. Water jugs, punch

A Masonic Mug, of Liverpool Ware.

bowls and ale mugs of this character were made in great profusion, and many of them found their way to this country. One of the most elaborate of these Masonic designs occurs on a mug, accompanied by the inscription:

"The Mysteries which here are Shown
Are only to a Mason Known."

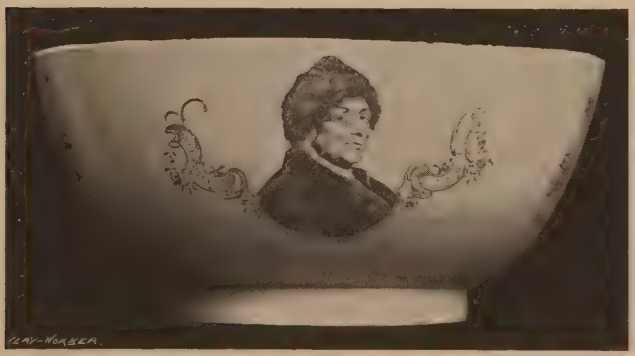
It would be safe to add that some of these symbols are not even recognizable by Masons of the present day.

We occasionally find on Liverpool ware made after 1800, caricatures which possess a political significance. Printed cartoons of this nature were used extensively in England, and some of them relate to public affairs in this country. Napoleon seems to have been the common butt of the English potters, and in many instances he is represented in connection with American statesmen and incidents in our national history. There is a jug in the Mayer Museum which bears on one side the figure of a ship flying the American flag. On the reverse is a print showing Napoleon I. in the act of placing one foot on Germany in the chart of Europe and with indecision holding the other foot in readiness to place elsewhere. John Bull, who stands before him, is represented as saying, "I ax pardon, Master Boney, but as we say paws of Pompey, we keep this little spot to ourselves. You must not dance here, Master Boney." From the mouth of Napoleon are issuing the following words: "Ah, you tam John Bull, you have spoil my dance; you have ruin all my projets."

A milk jug of the same period bears a black print which was evidently suggested by a cartoon published by the Federalists in this country during the "Long Embargo" of 1807-1809. In this design, John Bull is represented holding the horns of a cow,—symbolical of the United States. Bonaparte pulls at her tail and Jefferson is shown in the act of milking her.

The collector and classifier of Liverpool pieces is met with a difficulty at the outset, which makes it well nigh impossible to prepare a complete list of the different varieties. The copperplate engravers who were employed at the establishments

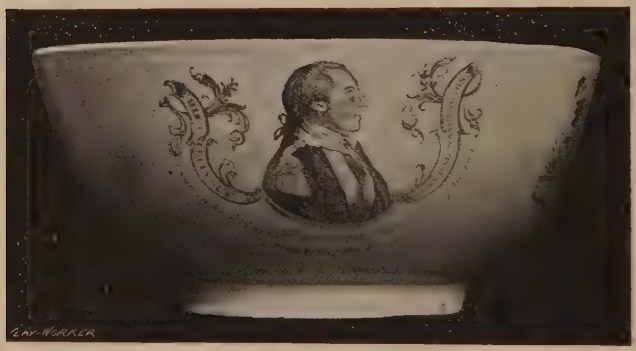
where this ware was produced prepared a great variety of decorative designs, which were afterwards used indiscriminately by the transfer printers, to fill in blank spaces on the cream-colored body of the china. Thus we find various subjects used in all manner of combinations. Two pieces, similar in form and bearing on one side the same device, will frequently be found to differ on the other side, and this is especially true of pitchers and bowls. To attempt to gather together examples of all the combinations would seem to be a hopeless undertak-



Liverpool Bowl, with Fur Cap Portrait of Benj. Franklin.

ing. To illustrate this peculiarity in the decoration of Liverpool pottery, we will describe three bowls of equal size and similar form, all bearing on one side the same engraved bust of Franklin with fur cap and inscribed, "Benj. Franklin, L. L. D., F. R. S., Born at Boston in New England, 17 Jan., 1706." On the reverse is a profile bust of Washington and the inscription, "His Excellency, General Washington, Commander in Chief of the Forces of the United States of America & President of the Congress." So far the three pieces are similar in

design, but the devices which occur in the interior are all different. One of these, which is now before me, has a central design of a frigate flying the United States flag, containing fifteen stars. The second bowl bears in the bottom a representation of the capture of a French vessel by one of the American frigates, probably intended to represent the "Constitution." The third example is decorated in the interior with a portrait of Commodore Preble, who commanded the same vessel in 1803. The spaces between the portraits of Washington and Franklin, on the outer sides of these three examples, are



A Liverpool Bowl, with Portrait of General Washington.

also ornamented with different devices,—shepherds and shepherdesses, Nepture with his sea-horses, groups of surveying instruments and other emblems which bear no relation to the main subjects.

One of the most familiar designs which is found on cream ware pitchers shows the portraits of Samuel Adams and John Hancock, placed side by side, and around the medallion is printed the following inscription:

"The Memory of Washington and the Proscribed Patriots

of America. Liberty, Virtue, Peace, Justice and Equity to All Mankind." Below occurs the couplet:

> "Columbia's Sons Inspir'd by Freedom's Flame,
> Live in the Annals of Immortal Fame."

On the upper part of the device is a weeping willow, and a

PORTRAIT OF COMMODORE PREBLE, from the interior of a Liverpool Bowl.

monument which contains the words: "Sacred to the Memory of G. Washington, who emancipated America from Slavery and founded a Republic upon such just and equitable principles that it will — — —." These were strange sentiments

coming from English manufacturers at this time, but the spirit of trade was strong in their breasts and they were all things to all men when their own pockets were concerned.

The most interesting of these jugs are such as relate to Washington and they were produced in great variety. As these were the most characteristic, they have come to be known as Washington pitchers. Among the rarest and most highly prized is the one bearing the head from Stuart's celebrated portrait. Next to this in popularity is the "Apotheosis" design, copied from a well-known engraving which appeared at the beginning of the present century, soon after Washington's death. About the same time appeared a number of designs of a memorial character, among them a pitcher embellished with a printed medallion showing a monument supported by Fame on the right and a clergyman and naval officer on the left. In the background are a ship and a church steeple, while on the center of the shaft is a bust of the departed and on either side the words, "First in War, First in Peace," "First in Fame, First in Virtue," and on the sides of the stone above, the inscription: "Born 1732," "Died 1799." Around the border of the oval design are the names of thirteen States, all of the original except Rhode Island, for which "Kentuckey" is substituted. The spelling of Pennsylvania with one n is an instance of the prevailing ignorance of the average English potter of that period concerning American affairs.

Among the rarer pieces which came from Liverpool are such as bear the names of the States, occasionally including "Boston" and "Tenassee." A rare mug, owned by a prominent American collector, shows a chain of eleven links, each containing the name of a State, and many examples are known which bear the names of fifteen, including Vermont and Kentucky.

Liverpool ware does not appear to have been produced for the United States market until after the close of the Revolution, but the events of that war continued to furnish decora-

A Washington Pitcher, of Liverpool Ware.

tive subjects to the English potters for at least a quarter of a century afterward. It must not be supposed, however, that all of the cream-colored ware with black prints originated in Liverpool. Similar ware was made at other places in England, but for want of a better name it is all known at the present time as Liverpool ware.

It is not the purpose of this work to present a list of known Liverpool designs relating to America. Our object is merely to give a general idea of this earlier class of pottery, preparatory to taking up the Staffordshire productions of a somewhat later date.

STAFFORDSHIRE POTTERY.

AS HAS ALREADY been stated, one of the most interesting phases of the art of old English potters was the printing of American scenery, views of prominent buildings and places, and illustrations of historical events on the crockery intended for sale in the United States. The process consisted in the engraving of the designs on copper and the tranference of the same to the ware by means of wet impressions made on tissue paper with prepared colors mixed with oil. Early in the present century the Staffordshire potters commenced to print these designs in dark blue, and continued to use this color almost exclusively on cheap table and toilet wares until about 1830. This method of decorating was employed in many of the larger potteries of the Staffordshire district, and each potter usually had his own characteristic border designs, by means of which it is generally possible to distinguish the work of the various manufacturers, except in those cases where no marks were placed upon the ware to furnish a suggestion as to its probable origin.

The question naturally arises, why was this particular class of household crockery of that period decorated in this manner? There were two reasons why the deep blue color was used in such profusion. In the first place the ware, which was made

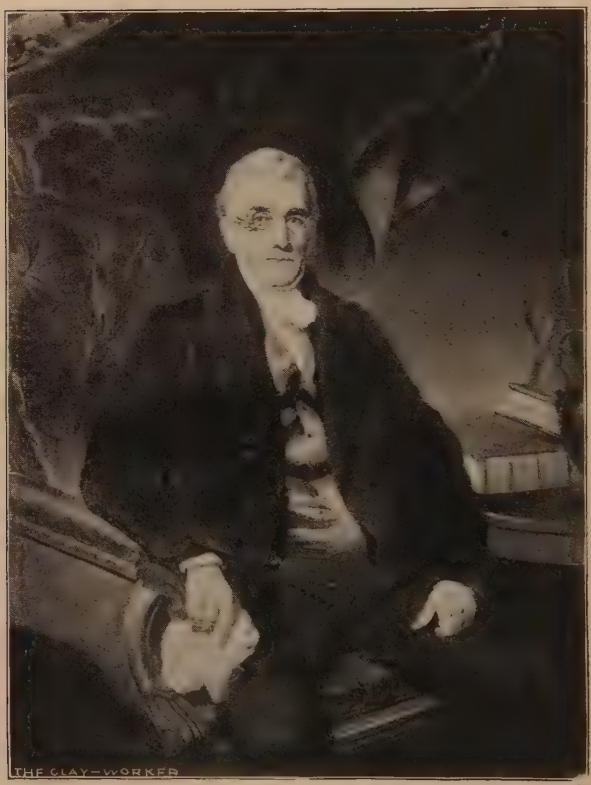
to sell at a moderate price—from six pence to a shilling for a single plate—was necessarily of an inferior grade, frequently blistered, warped or otherwise imperfect in body and always showing the glaze marks of the cockspurs used to separate the pieces in the kiln. By entirely covering the upper or outer surface with dark blue, the blemishes were concealed. The color, moreover, was attractive and caught the fancy of the public, and when used in designs of local or historic interest the patriotism of the people was appealed to and the sale of the ware was assured.

Potters of the present day tell us that the production of the beautiful, rich coloring of these old plates is a lost art. Whether this assertion is true or not, we know that this peculiar tone of color is not found in modern wares. Imitations have been frequently attempted, but, so far as we know, without success.

One of the marked peculiarities of these old plates, frequently observed by collectors, is the presence of three small, rough spots in the glaze at about equi-distant points around the margin on the colored side—blemishes formed by the "cockspurs" or "triangles" which were used to separate the pieces in the sagger or fireclay case in which the plates were placed in the kiln to be fired. These cockspurs consist of small clay objects, resembling miniature caltrops, with four prongs, on three of which they rested, while the fourth, rising perpendicularly, supported the upper plate on its point. As the plates were placed in the kiln face downwards, the single points left their marks on the face, while the three lower arms, arranged in a triangle, left their marks on the bottom of the plates, as will be seen on examination. These apparent imperfections will, therefore, be found, with greater or less distinctness, on every piece of flatware, such as plates, platters, saucers, and shallow vegetable dishes, which were produced at that period.

ENOCH WOOD.

One of the earliest of the Staffordshire potters to manufacture dark-blue printed ware for American consumption was Enoch Wood, sometimes called the Father of English Pottery. Although he was one of the most progressive and prominent craftsmen among his contemporaries, we find but scant allusion to his career in ceramic literature. Mr. Llewellynn Jewitt, in his "Ceramic Art of Great Britain," furnishes but meager information on this point, but states that Wood was a good practical potter and modeler and that in 1781 he executed a bust of John Wesley, who was frequently a visitor at the former's house. This apparent neglect of one of England's most active potters may be explained by the fact that he turned his attention largely to the foreign trade, for which reason the evidences of his enterprise are more abundant in this country than in his own. Certain it is that no other English potter of his generation paid so much attention to the American market, as is proved by the great variety of engraved designs which have been found here bearing his name and mark. Indeed, there is strong reason for believing that much of the unmarked dark-blue ware bearing American devices came also from his establishment. These, however, cannot be positively attributed to him, though the peculiarities of the engraving would point to



ENOCH WOOD.

such an origin. Some of the characteristic old Toby jugs and patriotic pitchers and plates bearing portraits of our naval heroes of the War of 1812, are generally believed to have been produced by Wood.

Enoch Wood, the youngest son of Ralph Wood, potter, of Burslem (who died in 1780), was born on the 31st of January, 1759, and died on the 17th of August, 1840, these dates being taken from his tombstone in St. John's churchyard, Burslem. He was chief constable (equivalent to mayor in this country) of his native town in 1832 and again in 1835, and was returning officer for the borough of Stoke-on-Trent in 1834.

In the year 1783 he commenced business for himself and in 1790 took James Caldwell into partnership, the title of the firm being Wood & Caldwell. In 1792 the style was changed to Enoch Wood & Co., and in 1818 to Enoch Wood & Sons. The original pottery is not now standing, having been partly torn down some years ago, but a portion of the buildings were turned into shops which still remain.

The portrait of Enoch Wood here shown was taken from a large steel engraving owned by Mr. Thomas F. Wood, a kinsman, whose works, the Trent Pottery, are in the same town. No direct descendants of Enoch Wood are now living, so far as is known.

DESIGNS BY ENOCH WOOD.

General George Washington. A bust in basaltes, labeled "Washington; born 1732, died 1799." Enoch Wood, 1818.

Statuette of Washington.

Statuette of Franklin.

DESIGNS BY ENOCH WOOD & SONS.

— Designs in Dark Blue.—

Border, Scroll Medallions containing Inscriptions.

1. Landing of the Pilgrims.

1. Landing of the Pilgrims.

1. Border, Sea Shells.

   Type a.—Irregular center, like entrance to grotto, surrounded by marine shells and other objects. Name of view usually on face of design.

2. Cadmus.
3. Chief Justice Marshall, Troy (steamboat, Troy Line).

6. MARINE HOSPITAL, Louisville, Ky.

4. Commodore Mac Donough's Victory.
5. "Constitution" and "Guerriere."
6. Marine Hospital, Louisville, Ky.
7. Union Line (steamboat, Troy Line).
8. Wadsworth Tower (Connecticut).

I. Border, Sea Shells.

Type b.—Circular center, surrounded by marine shells, cockles and Echinus. Name on back.

9. Albany, City of, State of New York.
10. Baltimore & Ohio Railroad.
11. Baltimore & Ohio Railroad (inclined plane).

19. GILPINS' MILLS.

12. Belleville on the Passaic River.
13. Capitol at Washington.
14. Castle Garden Battery, New York.
15. Catskill House, Hudson.

16. Catskills, In the.
17. Catskill Mountains (palisades, river and steamboat).
18. Franklin's Tomb (sometimes wrongly called Lafayette at).
19. Gilpin's Mills on the Brandywine Creek.
20. Highlands Hudson River.
21. Highlands at West Point, Hudson River.

30. TRANSYLVANIA UNIVERSITY, Lexington, Ky.

22. Lake George, State of New York.
23. Mount Vernon, seat of the late Gen. George Washington.
24. Niagara Falls from the American Side.
25. Passaic Falls.
26. Pine Orchard House, Catskills.
27. Ship of the Line in the Downs (vessel with U. S. flag).

La Grange.

28. Steamship flying American Flag.
29. Table Rock, Niagara.
30. Transylvania University, Lexington (Ky.).
31. Trenton Falls, View of (a. Three people on overhanging rock.)
Trenton Falls, View of. (b. One man at foot of falls.)
32. Washington's Tomb (improperly called Jefferson at).
33. White House, Washington, (cows in foreground.)

FRENCH VIEWS BY ENOCH WOOD & SONS.

II. Border, Iris, Hollyhock and Grapes.
La Grange, the Residence of the Marquis Lafayette.
East View of La Grange.
Southwest View of La Grange.
Chateau Coucey.
Hermitage En Dauphine.
Cascade de Gres tres Chambery.
Chateau Ermenonville.
Moulin sur la Marne a Charenton (erroneously supposed to be on the Lafayette estate).
Moulin sur la Marne a Charenton (variety—men on bank).
Vue Peise en Savoie.
Unknown view, with same border (evidently French), marked on back "Peter Morton, Hartford."

The above, while not American views, are enumerated for the reason that collectors generally associate them in some way with Lafayette.

Enoch Wood & Sons produced many views of scenery of other countries—England, Canada, Italy, Africa, South America, India, etc. Views relating to England and the English colonies were made usually with the same shell border that is found on the United States designs.

VUE DU CHATEAU ERMENONVILLE, (From a Tissue Paper Proof, printed from the Original Copper Plate).

CANADIAN VIEWS BY ENOCH WOOD & SONS.

(Shell Border.)

34. Fall of Montmorenci near Quebec.
35. Quebec (view of).

The Italian and classical designs in dark blue, such as Vesuvius, Tarentum, Fisherman's Island, Lago Maggiore, Aggrigentium, Oretho, Corigliano, Micata, and a host of others, possess a beautifully engraved border of flowers and cherubs. This branch of the subject we shall not review here.

Enoch Wood & Sons also executed a handsome series of Scriptural designs in dark blue, with a border composed of Biblical emblems (which see, under the proper heading, to follow).

—Designs in Black, by Enoch Wood & Sons.—

Large pitcher, bearing printed portraits of Decatur, Perry, Hull, Jones, Brown, Bainbridge, and views of the Chesapeake and Shannon, Perry's victory on Lake Erie, Naval Monument, United States Coat-of-Arms, MacDonough's victory, and the Constitution's escape from the British squadron. This piece, bearing this combination of designs, is commemorative of the war of 1812.

A series of plates, with black prints of a similar character, but unmarked, well known to collectors, are supposed to have been produced by the same firm. These will be enumerated in their proper place.

DESIGNS BY E. W. & S.

—"Celtic China."—

At a later period Enoch Wood & Sons produced a large number of American designs in various colors—black, brown, red, purple, light blue and green.

III. Border, Fruits and Flowers.

36. Fairmount Water Works on the Schuylkill (Philadelphia.)
37. Harvard College.
38. Natural Bridge, Virginia.
39. Pass in the Catskill Mountains.
40. Shipping Port on the Ohio, Kentucky.
41. Transylvania University, Lexington, Kentucky.
42. Trenton Falls.
43. Washington (U. S. Capitol).

This same border (No. III) was used on their English views of the same period, such as "English Cities—Rochester," etc.

A. STEVENSON. JAMES CLEWS.

A pottery was established at Cobridge, Staffordshire, England, in 1808, by Messrs. Bucknall & Stevenson, which, a few years later was operated by Mr. Andrew Stevenson alone. The latter was among the first to make blue printed china decorated with American views. Some of these bear the name of W. G. Wall, Esq., who came from Dublin to New York in the year 1818. He was not the engraver of the designs, nor the importer of the ware, as has been commonly supposed, but the artist who executed the paintings from which the ceramic engravings were copied. These landscapes must have been forwarded to England soon after Mr. Wall's arrival in the United States, since the Cobridge works passed into other hands in the same year or that immediately following. Very little is known of Stevenson himself, save that he was a prominent and careful potter. In addition to his American specialties he is known to have produced a series of similar designs of noted English buildings and scenery. All of these were characterized by excellence of drawing, good coloring and accurate printing. His border designs were handsome and varied in character, those most frequently used being a well-executed wreath of grape leaves, and a design of flowers and scroll-work. The blue color was usually less intense than that of Enoch Wood's American wares, and more transparent in the lighter shadings.

DESIGNS BY A. STEVENSON.*

—Designs in Dark Blue.—

Borders, various designs.

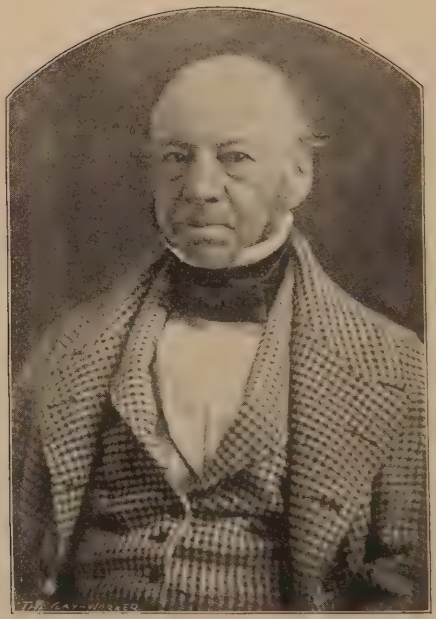
44. Battle of Bunker Hill.
45. Columbia College.
46. Fort Gansevoort, N. Y.

44 Battle of Bunker Hill. By A. Stevenson.

47. Governor's Island, View of, by W. G. Wall, Esq.
48. Lafayette (portrait).
49. New York Alms House, City of, by W. G. Wall, Esq.
50. New York Battery.
51. New York, City Hall.
52. New York from Brooklyn Heights, by W. G. Wall, Esq.

*See R. S., Page 78.

52. New York from Brooklyn Heights (by W. G. Wall, Esq.)



JAMES CLEWS.

53. New York from Weehawk, View of, by W. G. Wall, Esq.
54. Niagara (Falls on Canadian side).
55. Washington, Capitol at.

Mr. A. Stevenson was succeeded at the Cobridge works by Ralph and James Clews, as shown by the Staffordshire directory for 1818. Simeon Shaw's History of Staffordshire, published in 1829, gives J. & R. Clews, James having apparently become the senior member of the firm. In Ward's History of the Borough of Stoke-upon-Trent, the Cobridge manufacturers are referred to (1838-39) as "Wood & Brownfield (at the large works formerly Stevenson & Bucknalls, afterwards R. & J. Clews)." It thus appears that the firm of Clews retired previous to 1838, and as a matter of record James Clews came to the United States about 1836 and soon afterwards embarked in the manufacture of pottery at Troy, Indiana. This enterprise, as I have shown elsewhere ("Pottery and Porcelain of the United States"), was unsuccessful, both from a commercial and financial point, and Mr. Clews returned to England, but did not again engage in potting.

DESIGNS BY CLEWS.

—Designs in Dark Blue.—

IV. Border, Festoons containing Names of Fifteen States.

Type a.—Five-pointed stars.
Type b.—Eight-pointed stars.

56. a. States. Three-story building and observatory; two fishermen.
    b. States. Three-story building and one-story wing; deer on lawn.
    c. States. White House, Washington; water and row boat; two figures.
    d. States. University building, six wings; sheep on lawn.
    e. States. Three-story flat-roof building; no figures.

56. "STATES" DESIGN, Variety a, FISHERMEN. By Clews.

6. "STATE" DESIGN, VARIETY OF Custom House.

f. States. Low two-story structure, probably White House; curved driveway on lawn.

g. States. White House seen from an angle; sheep in foreground.

h. States. English castle; water and sailing vessel.

59. LANDING OF LAFAYETTE, 1824.

j. States. Custom house; water and shipping.

k. States. Distant view of public buildings through vista of trees; two women in foreground.

l. States. View of Mount Vernon.

62. MEMORIAL OF COM. PERRY, "The Temple of Fame."

Borders, various designs.

57. Erie Canal at Albany .

58. Lafayette (portrait), "Welcome Lafayette, the Nation's Guest and Our Country's Glory."

59. Lafayette, Landing of, at Castle Garden, 1824.

Lafayette. Same, with inscription on back, "J. Greenfield's China Store, No. 77 Pearl street, New York."

60. New York Bay.

61. Peace and Plenty (shield, with American eagle).

62. "Perry, The Temple of Fame as Introduced in a Print to the Memory of Commodore, by W. G. Wall, Esq."

63. Pittsfield Mass., Winter View of.

Later, Clews issued a series of "Picturesque Views," in various colors. These were copied from water colors of Hudson River scenery, painted by W. G. Wall, the artist to whom reference has already been made, twenty of which were reproduced in colors in The Hudson River Portfolio, which was published about 1824, engraved by I. Hill.

CLEWS—"Picturesque Views."

—Designs in Black, Brown, Red, Purple, Light Blue, etc.—

V. Border, Birds and Flowers.

64. Allegheny, near Pittsburgh, Pa., Penitentiary in.

65. Baker's Falls, Hudson River.

66. Fairmount Water Works on the Schuylkill.

67. Fishkill, Hudson River, Near.

68. Fort Edward, Hudson River.

69. Fort Miller, Hudson River, Near.

70. Fort Montgomery, Hudson River.

71. Hadley's Falls, Hudson River.

72. Hudson, Hudson River.

73. Hudson, Hudson River, Near.

74. Hudson River, View on.

75. Junction of the Sacandaga and Hudson River.

75. NEWBURGH ON THE HUDSON.

76. Newburgh, Hudson River.
77. New York, Hudson River (view of Governor's Island).
78. Pittsburgh ("Pennsylvania" Steamboat).
79. Pittsburgh ("Home," "Lark" and "Nile" Steamboats).
80. Sandy Hill, Hudson River, Near.
81. Troy from Mount Ida, Hudson River.
82. West Point, Hudson River.

A series of dark blue prints on china was published by Clews, after the original designs by T. Rowlandson, illustrating Doctor Syntax's Three Tours, the first of which, Doctor Syntax's Tour in Search of the Picturesque, appeared in Ackerman's Poetical Magazine in 1809, and was republished in complete form in 1812. This was followed in 1820 by the Second Tour of Doctor Syntax in Search of Consolation, and by the Third Tour, in Search of a Wife, in 1821. These humorous poems made a great hit in England, and the eighty colored plates of Rowlandson furnished abundant material for the enterprising potter of the day. While in no way relating to America, a list of these designs which have been found in this country is here given, for the reason that they are eagerly sought for by collectors, on account of their decorative qualities and the excellence of their execution.

SYNTAX DESIGNS.

—Border, Flowers and Scrolls.—

—First Tour.—

Doctor Syntax Disputing his Bill with the Landlady.
Doctor Syntax Copying the Wit of the Window.
Doctor Syntax Entertained at College.
Doctor Syntax Sketching the Lake.
Doctor Syntax Sells Grizzle.
Doctor Syntax Reading His Tour.
Doctor Syntax Returned from His Tour.
Doctor Syntax Taking Possession of His Living.

Dr. Syntax Mistakes a Gentleman's House for an Inn.
Dr. Syntax and the Dairy Maid.

—Second Tour.—

Doctor Syntax Setting Out on His Second Tour.
Doctor Syntax and the Gypsies.
Doctor Syntax and the Bees.
Pat in the Pond.
Doctor Syntax Painting the Portrait of His Landlady.

Dr. Syntax Returned from his Tour.

—Third Tour.—

Doctor Syntax Setting Out in Search of a Wife.
Doctor Syntax Turned Nurse.

Doctor Syntax Presenting a Floral Offering.
The Harvest Home.
The Garden Trio.
Death of Punch.
Doctor Syntax Star-Gazing.
The Advertisement for a Wife.
A Noble Hunting Party.

Another series of designs in dark blue, by Clews, was engraved from the celebrated paintings of Sir David Wilkie, who

Dr. Syntax Platter, "The Advertisement for a Wife," by Clews.

lived from 1785 to 1841. Among these are found the following:

WILKIE DESIGNS.

—Border, Flowers and Scrolls.—

Christmas Eve.
Playing at Draughts.
The Escape of the Mouse.

The Letter of Introduction.
The Rabbit on the Wall.
The Valentine.
The Errand Boy.

A third series of ceramic prints in dark blue, by Clews, illustrates the adventures of Don Quixote de la Mancha.

DON QUIXOTE DESIGNS.

—Border Six Scalloped Star, Birds and Flowers Between.—

Don Quixote and the Shepherdesses.
Don Quixote, Knighthood Conferred on.
Don Quixote and Sancho Panza, The Meeting of.
Don Quixote, Library of.
Knight of the Wood Conquered.
Mambrino's Helmet.
Peasant Girl Mistaken for the Lady Dulcinea.
Sancho and Dapple, The Meeting of.
Sancho and the Priest and the Barber.
Sancho Panza and the Messenger.
Sancho Panza at the Boar Hunt.
Sancho Panza's Debate with Teresa.
Sancho Panza and the Dutchess.
Sancho Panza Hoisted in the Blanket.
The Shepherd Boy.

Don Quixote Platter, "Peasant Girl Mistaken for the Lady Dulcinea."

JOHN AND WILLIAM RIDGWAY.

N IMPORTANT POTTERY was established about 1794 at Hanley, Staffordshire, England, by Job Ridgway. His two sons, John and William, were admitted to partnership in the business early in the present century, under the style of Ridgway & Sons, and at the death of the father, in 1814, the firm became J. & W. Ridgway. About the same time the brothers became interested in another manufactory, at Shelton. Job Ridgway, in 1802, had built a portion of the present establishment, known as the Cauldon Place Works, now operated by Messrs. T. C. Brown-Westhead, Moore & Co. Here the Ridgways made ware for the home and United States markets. They issued a series of dark-blue designs on the various pieces of table services, which they called "Beauties of America." So far as we know the Ridgway brothers conjointly produced no other ceramic views relating to America.

83. Boston Almshouse. Tureen.

87. Insane Hospital, Boston.

DESIGNS BY J. & W. RIDGWAY.

—"Beauties of America" Series.—

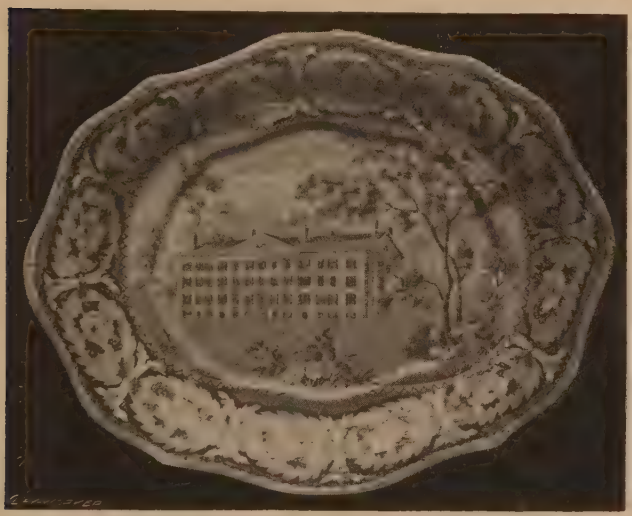
—Designs in Dark Blue.—

VI. Border, Rose Leaf Medallions.

83. Boston, Alms House.
84. Boston, Anthenaeum.
85. Boston, Court House.
86. Boston, Hospital.
87. Boston, Insane Hospital.
88. Boston, Octagon Church.

88. Octagon Church, Boston. Fruit Dish.

89. Boston, State House.
90. Charleston, Exchange.
91. Hartford, Deaf and Dumb Asylum.
92. Mount Vernon, near Washington.
93. New York, Alms House.



91. Deaf and Dumb Asylum, Hartford.

94. New York, City Hall.
95. Philadelphia, Library.
96. Philadelphia, Pennsylvania Hospital.
97. Philadelphia, Staughton's Church.
98. Savannah, Bank.
99. Washington, Capitol.

97. Staughton's Church, Philadelphia.

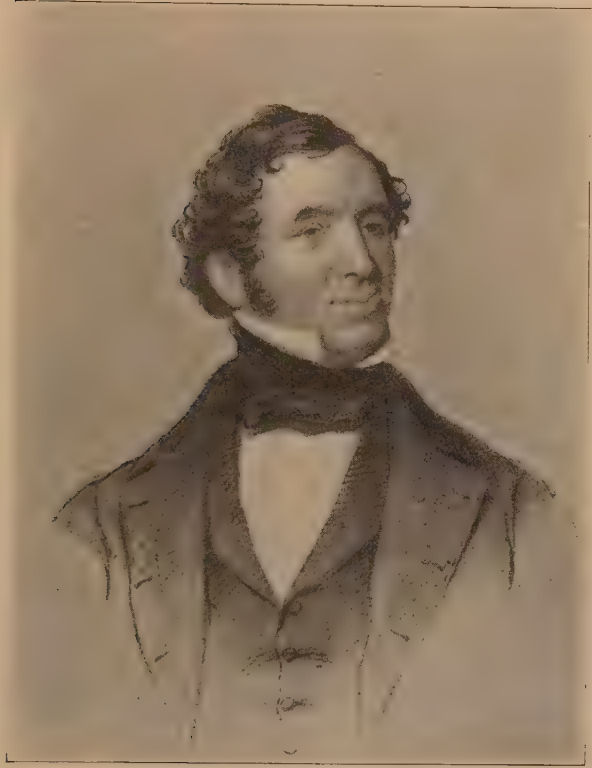
99. Capitol at Washington. Plaque.

JOHN RIDGWAY.

In 1830 a dissolution of partnership occurred, and the two brothers began manufacturing independently, when the production of the "Beauties of America" designs seems to have been discontinued.

John Ridgway, the elder son of Job and Elizabeth Ridgway, was born at Hanley on Feb. 1, 1786. After the separation he continued to carry on the Cauldon Place business, with various partners, until the year 1858, when he retired, and soon after, on December 3, 1860, he died. He was a progressive and skillful potter, and his wares became widely known for their excellence. In 1851 he received a prize medal for the superiority of his productions, and he received the high honor of being appointed potter to the Queen. He occupied various positions of trust during his lifetime, having been the first mayor of his native town, and, subsequently, magistrate for the county and borough, and a deputy lieutenant of Staffordshire. He always stood high in the community, and commanded the respect of all who knew him. He was prominent in religious circles, and for a long period taught a class in the Sunday-school, numbering among his pupils many who afterward became prominent potters, among others, Charles Cartlidge, the founder of the porcelain works at Greenpoint, N. Y.

John Ridgway seems to have produced but few historical designs especially intended for the American trade, the best known being the Log Cabin or "Columbian Star" view, issued during the presidential campaign of 1840. This was printed in a number of colors, and three distinct varieties are known. One of the original copper plates engraved with this design, from which the transfer impressions were printed, is owned by the writer. I am informed by the present proprietors of the Cauldon Place works that the first consignment of this pattern was sent to Mr. Henry Winkley, of New York city, the scale price being three shillings, six pence, or about seven cents per piece.



JOHN RIDGWAY.

100. Log Cabin; Variety a. (From the Original Copper Plate Engraving now in possession of Edwin A. Barber).

DESIGNS BY JOHN RIDGWAY.

— Designs in Light Blue, Black, Brown, Red, etc. —

Border, large stars in a firmament of small ones.

100. Log Cabin; Variety c.

"Columbian Star, Oct. 28, 1840" (Engraved by Thomas Hordley.)

100. a. Log Cabin, end view; two men.
b. Log Cabin, side view.
c. Log Cabin; horses and plow.

100½. Delaware.

THE LOG CABIN TEAPOT.

101. CAPITOL AT WASHINGTON, (From a Tissue-Paper Proof, printed from the Original Copper Plate).

—Design in Dark Blue.—

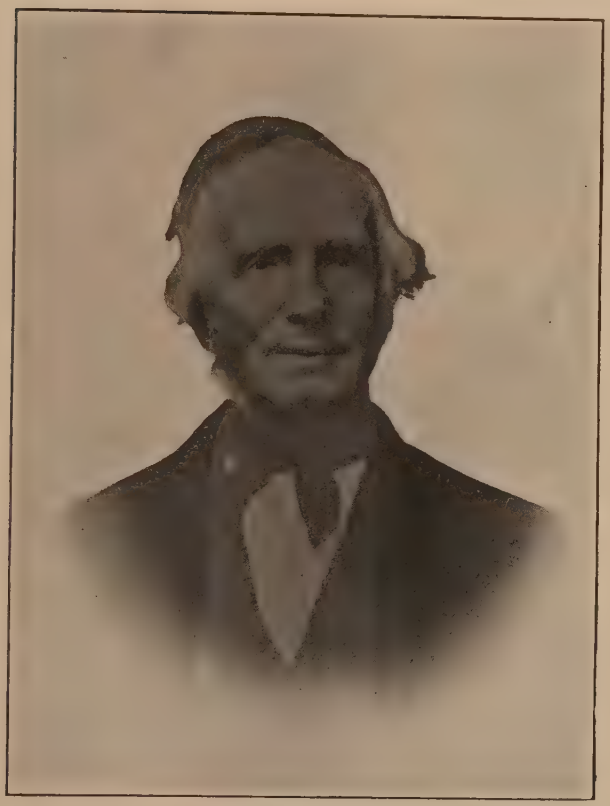
101. Capitol, Washington (High Steps and Balustrade, Monument Surmounted by Eagle at Top.)

This latter design has recently been revived by Messrs. T. C. Brown-Westhead, Moore & Co. for a New York firm.

103. Columbia Bridge on the Susquehanna.

WILLIAM RIDGWAY.

The younger son of Job and Elizabeth Ridgway, William, was born May 25, 1787. After leaving his father he turned his attention almost entirely to the United States market, and established agencies in this country for the sale of his goods. In 1843 he was interested in six different manufactories in Staffordshire. One of these, the Bedford works at Stoke-on-Trent, is now operated by his grandsons, and to one of these, Mr. E. A. Ridgway, I am indebted for the portraits of the Ridgway Bros., which are here reproduced. This well-known firm still continues to use some of the copper-plate designs which were originated by William Ridgway, a "flow" blue Oriental pattern being supplied to several houses in this country for present sale.



WILLIAM RIDGWAY.

William Ridgway came to the United States, where he spent considerable time in travel. He at one time contemplated the establishment of a large pottery here, and pushed his plans to the point of selecting a location in Kentucky and commencing the erection of buildings. Unfortunate investments, however, upset these plans, and he returned to England, where he died on March 29, 1864.

A dinner service, ornamented with American scenery, was issued by William Ridgway about 1843.

DESIGNS BY WILLIAM RIDGWAY & CO.

Designs either in Black or Light Blue, the latter with narrow border.

102. Caldwell, Lake George.
103. Columbia Bridge on the Susquehanna.
(From engraving of W. H. Bartlett, published in London by George Virtue, No. 26 Ivy Lane, 1838.)
104. Delaware Water Gap, Pa.
105. Harper's Ferry from the Potomac Side.
106. Narrows from Fort Hamilton, The.
107. Peekskill Landing, Hudson River.
108. Philadelphia, Pennsylvania Hospital.
109. Port Putnam, Hudson River, View from.
110. Newburgh, Hudson River, View from Ruggles House.
111. Valley of the Shenandoah from Jefferson's Rock.
112. Wilkes Barre, Vale of Wyoming.
113. Washington, View of the Capitol at.

JOSEPH STUBBS.

A PROMINENT and successful potter at Dale Hall, Burslem from about 1790 to 1829, was Joseph Stubbs. Little is known of his personal history or of his career as a potter, save that he manufactured quite extensively for the United States market. Among other things he produced a series of dark blue designs of American subjects, usually on plates, platters, vegetable dishes, and probably other pieces belonging to table services. The border design of this series is a handsome combination of scrolls and flowers broken into sections by eagles with half-spread wings, arranged at equal distances apart—three eagles on plates and four on platters. Many of his pieces were not marked with his name, which, when used, was simply the word STUBBS, impressed, but all china bearing this border is known to have been made by him. Mr. Stubbs died in 1836, having retired from business a few years before that date.

DESIGNS BY JOSEPH STUBBS.

—Designs in Dark Blue. —

VII. Border, Flowers, Scrolls and Eagles.

114. Boston, Nahant Hotel near.
115. Boston, State House.
116. Highlands, North River.

117. Hoboken in New Jersey.

118. Hurlgate, East River, View at.

119. Mendenhall Ferry (Schuylkill River above Philadelphia).

120. New York, Church in the City of (Dr. Mason's).

121. New York, City Hall.

BANK OF THE UNITED STATES (Old print from which the Stubbs design was copied).

122. Philadelphia, Bank of the United States (First Bank, built 1795), from engraving by Wm. Birch & Son, 1799.

123. Philadelphia, Fair Mount Nr.

124. Philadelphia, Fair Mount Nr (same with sheep; on platters).

125. Philadelphia, Woodlands Near.

126. Upper Ferry Bridge over the River Schuylkill (Phila.).

119. MENDENHALL FERRY. By Joseph Stubbs.

125. Woodlands near Philadelphia. By Stubbs.

THOMAS, JOHN AND JOSHUA MAYER.

The Dale Hall Works, Burslem, were taken by Thomas, John and Joshua Mayer in 1829, from Joseph Stubbs. No American printed designs appear to have been made by this firm. T. Mayer (supposed to be the Thomas above mentioned), however, seems to have been in business alone at one period, as the mark which occurs on some of the American designs is simply T. Mayer, Stoke. He produced a set of dark blue prints showing the Arms or Seals of some of the United States. It is probable that all of the thirteen original States were represented in this series, though some of them have not as yet come to light. The border was a handsome device composed of trumpet flowers, with three or four stars or wheel-shaped ornaments at equi-distant points around the edge. A list of the designs of this set which are known to collectors follows.

DESIGNS BY T. MAYER.

—Designs in Dark Blue.—

VIII. Border, Sprays of Trumpet Flowers and Marginal Stars.

127. Arms of Connecticut.
128. Arms of Delaware.
129. Arms of Georgia.

130. Arms of Maryland.
131. Arms of Massachusetts.
132. Arms of New Jersey.
133. Arms of New York.
134. Arms of North Carolina.
135. Arms of Pennsylvania.
136. Arms of Rhode Island.
137. Arms of South Carolina.

129. Arms of Georgia. Dark Blue Platter by T. Mayer.

135. Arms of Pennsylvania, by T. Mayer.

136. Arms of Rhode Island, by T. Mayer.

137. Arms of South Carolina, by T. Mayer.

R. S. W.

Perhaps the most artistic and the best drawn designs of American subjects were produced by a manufacturer or firm, designated on the ware by the letters R. S. W. and sometimes R. S. & W. Several explanations of these initials have been given by ceramic students. Some believe that they stood for the firm of Ridgway, Son & Wear, but the most probable supposition is that they were the initials of Ralph Stevenson and Williams, of Cobridge. A dark blue plate with medallion portraits of Washington and Lafayette has recently been discovered which bears in full the firm name of R. Stevenson & Williams. While this particular piece possesses a different border from that which characterizes the series issued by R. S. W., there are certain peculiarities in the engraved work which seem to indicate a common origin. We seem justified, therefore, in attributing to R. Stevenson & Williams the designs which bear the mark R. S. W. These latter possess an artistic border pattern of oak leaves and acorns, especially pleasing because of its simplicity and truthfulness to nature.

DESIGNS BY R. S. W. (or R. S. & W.)

—Designs in Dark Blue.—

IX. Border, Oak Leaves and Acorns.

138½. Baltimore, Exchange.
138. Boston, Nahant Hotel near.
139. Columbia College.
140. Harvard College.
141. New York, American Museum (Scudders).
142. New York, City Hotel.

141. American Museum, N. Y. By R. S. W. 142. City Hotel, N. Y.

143. New York, Park Theatre.*
143½. New York, St. Paul's.
144. Philadelphia, Water Works.
145. a. Washington, Capitol.
b. Same, White Edge.

*I have been informed by Mr. A. True of New York that this design, with the same border, has been found with the mark of "John Geddes, Verreville Pottery, Glasgow."

R. STEVENSON & WILLIAMS.

—Design in Dark Blue. Border, Vase of Flowers and Scroll Work.—

146 Washington and Lafayette (portrait busts).

RALPH STEVENSON.

The Ralph Stevenson, above mentioned as being a partner with Mr. Williams, was evidently engaged in potting on his own account, either before or after such connection. A number of designs in dark blue, and some in other colors, marked R. S. have been attributed to him.

DESIGNS BY R. S. (RALPH STEVENSON).*

—Designs in Dark Blue.—

X. Border, Vine Leaves.

147. Boston, Almshouse.

148a. Boston, Hospital (canal in foreground).

148b. Boston, Hospital (without canal).

149. Boston, Lawrence Mansion (so-called).

150. New York, Esplanade Castle Garden.

151. Washington, Capitol.

*It is difficult to separate the designs of A. Stevenson and R. Stevenson because they are usually marked simply STEVENSON. Further investigation may show that some of the designs of one have been incorrectly attributed to the other, (See A. Stevenson, page 36).

R. S. (RALPH STEVENSON).

—Designs in Red, Brown, Black, Purple, etc.—

XI. Lace Border.

152. Erie Canal at Buffalo.

153. New Orleans (View of city).

152. Erie Canal at Buffalo (Lace Border). R. S.

WILLIAM ADAMS.

A POTTERY WAS FOUNDED at Stoke-upon-Trent early in the present century by William Adams, which he operated until about 1829, at which time he took his two sons into partnership, under the style of William Adams & Sons. About five years later larger works were established at Tunstall. The dark blue designs relating to America were produced at the Stoke establishment. Those in other colors, of a later period, were, doubtless, made at the Tunstall works.

DESIGNS BY WM. ADAMS,

—Designs in Dark Blue. Border, Foliage.—

154. Mitchell & Freeman's China and Glass Warehouse, Chatham Street, Boston.

W. ADAMS & SONS.

—Designs in Pink, Black, Red, etc.—

XII. Border, Roses in Basket. Mark, Cornucopia and Eagle.

155. Catskill Mountain House, U. S.
156. Conway, N. Hampshire, U. S., View near.
157. Falls of Niagara, U. S.
158. Fort Niagara.
158½. Harpers Ferry, U. S.
159. Headwaters of the Juniata, U. S.
160. Monte Video, Connecticut, U. S.
161. New York, U. S. (horseman in foreground).
162. Schenectady on the Mohawk River.
163. Shannondale Springs, Virginia, U. S.

156. View near Conway, N. H. By W. Adams & Sons.

W. ADAMS & SONS.

—Designs in Pink, etc. Border, Medallions Containing Sailor Boy and Ship.—

164. New York (view from river).

164. New York, by Adams.

ADAMS (W. A. & S.).

—Designs in Red, Purple, Green, Black, etc.—

XIII. Border, Animal Medallions and Roses.

165. Columbus a. (Fleet View), Columbus and two companions, six Indians, two caravels and two boats.

165. Columbus (Fleet view, variety b.) By W. Adams & Sons.

Columbus b. (Fleet View), one companion three boats

Columbus c. (Cavalry View), Columbus and attendant, five Indians and mounted soldiers.

Columbus d. (Camp View), Columbus and horse, two Indians, four tents.

Columbus e. (Indian View), standing Indian and seated squaw, vessel in distance.

Columbus f. (Grayhound View), Indian and three dogs, two tents and boats.

Columbus g. (Hunting View), standing and seated natives, former shooting wild goose.

Columbus h. (Pavilion View), two circular tents, three white men and three Indians.

Columbus j. (Landing View), procession from beach, three large figures of Indians in tree in right foreground.

ROGERS.

Previous to 1815, Messrs. John and George Rogers had an extensive pottery at Burslem, England. In the year mentioned the latter died, and the former's son, Spencer, was taken into partnership by his father, under the firm name of John Rogers & Son. A year later the senior member died, but the firm name continued to be used until 1842. Spencer Rogers produced a superior quality of table ware, and among other things issued several American designs, some of which are marked with the name of Rogers. Those known to have been made at these works are as follows:

DESIGNS BY ROGERS.

—Designs in Dark Blue. Border, Floral Design.—

166. Boston State House (chaise in foreground).
167. Boston State House (cows on foreground).
168. Boston State House (without chaise or cows).

The Rogers mentioned above was doubtless the same who issued a series of "Drama" designs in medium blue and perhaps other colors. As these are of no special interest to the majority of American collectors, I have not compiled a complete list. The best known are as follows:

The Adopted Child.
The Deserter.
Douglas, Act 5, Scene 1.
Love in a Village, Act 1, Scene 4.
Midas.

E. & G. PHILLIPS.

Very little is known of this firm, except that they had an important pottery at Longport, Staffordshire, previous to 1830. They do not seem to have manufactured extensively for the American trade, but at least one design is known bearing their mark.

—Design in Dark Blue.—

169. Franklin (tomb.)

J. & J. JACKSON.

This firm occupied the Chuchyard Works, Burslem, England, previous to 1843. They made a considerable number of copper-plate engravings of subjects relating to the United States.

DESIGNS BY J. & J. JACKSON.

—Designs in Red, Light Blue, Lilac, Black, Brown, etc.—

XIV. Border, Floral Design.

170. Albany, N. Y.
171. Battle Monument, Baltimore.
172. Boston, Hancock House.
173. Boston, State House.
174. Fort Conanicut, R. I.
175. Hartford, Conn.
176. Harvard Hall, Mass.
177. Lake George.
178. Monte Video, Hartford.
179. Newburgh, N. Y.
180. New Haven, Yale College and State House.
181. New York, Battery and City of.

172. Hancock House, Boston, by Jackson.

182. New York, Castle Garden.

183. New York, City Hall.

184. Philadelphia, Girard's Bank (from engraving published by C. G. Childs, Philadelphia, 1829).

185. Philadelphia, The Race Bridge.

186. Philadelphia, The Waterworks.

184. GIRARD'S BANK, PHILADELPHIA, BY JACKSON.

187. Richmond Court House.

188. Richmond, Virginia, At.

189. Saugerties, Iron Works at.

190. Schenectady, N. Y.

191. Washington, the President's House.

192. "White Sulphur Springs. Town of Delaware, Ohio, 22 miles from City of Columbus."

186. Waterworks, Philadelphia, by Jackson.

THOMAS GODWIN.

Contemporary with the Jacksons, and one of their neighbors, was Thomas Godwin, of Burslem Wharf. He issued several American views, belonging to the same period. These are generally marked "T. Godwin Wharf," a combination of name and place which has occasioned some confusion in the minds of collectors as to the name of the maker.

DESIGNS BY THOMAS GODWIN.

—Designs in Green, Brown, Light Blue, etc.—

XV. Border, Convolvulus and Nasturtium.

193. Baltimore, City of.
194. Brooklyn Ferry.
195 Fort Hamilton, The Narrows from.
196. Washington, The Capitol.

19. View of the City of Baltimore. By T. Godwin.

DAVENPORT.

The firm of Davenport & Co. operated works at Longport, Staffordshire, from 1793, the original buildings having been erected in 1773. Mr. John Davenport, the founder of the firm, continued in business until about 1830, when he retired in favor of his two sons, and at their death a grandson of John Davenport continued the works. The wares produced by the Messrs. Davenport have always been of a high standard. Their dark blue printed pottery was justly celebrated for the excellence of the engraving and the clearness of the printing, but they do not appear to have issued anything in that color especially for American consumption. Neither do they seem to have catered, to any great extent, to the American trade at a later date, when many of the other English manufacturers were sending to this country printed ware in other colors. At least one American design, however, has come to light, bearing the stamp of the Davenport works. The view referred to, however, relates to British America.

DESIGNS BY DAVENPORT & CO.

—Designs in Brown, etc. Border, Floral Design.—

197. Montreal (City of).

197. The City of Montreal. By Davenport & Co.

C. M.

Job Meigh commenced manufacturing china at Hanley, England, in the Old Hall works, in 1770. In course of time the business descended to his son and subsequently to his grandson, Charles Meigh, who continued it until 1861. These works became celebrated for the highly artistic quality of their products and manufactured extensively for the foreign, including the American trade. Among other things Charles Meigh, between 1830 and 1840, produced a series of American views in various colors.

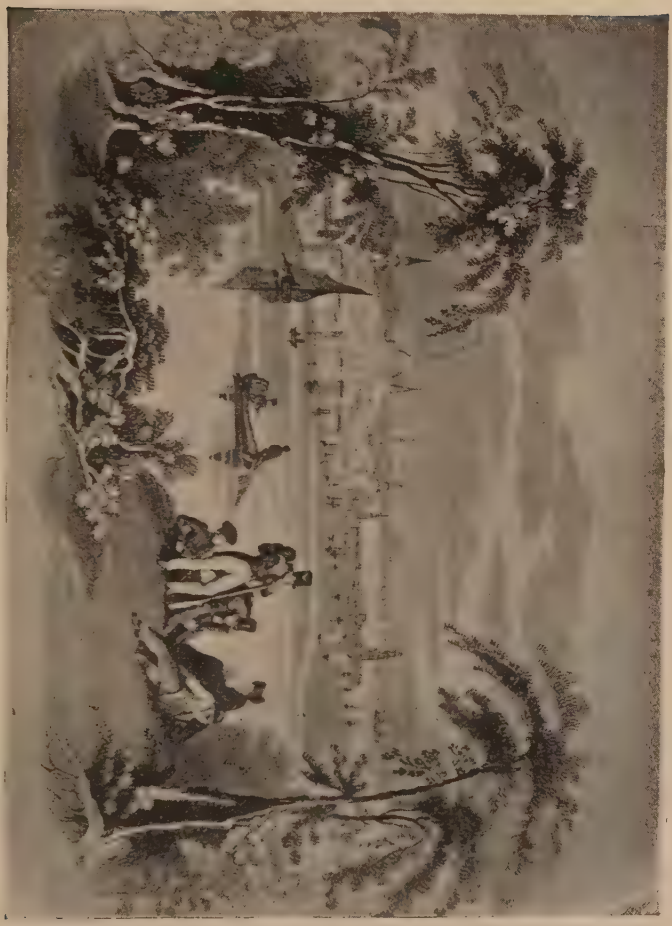
DESIGNS BY CHARLES MEIGH.

—Designs in Brown, Light Blue, Purple, etc.—

XVI. Border, Vines and Small Flowers (Chickweed).

"American Cities and Scenery" Series.
("Improved Stone China").

198. Baltimore.
199. Boston from the Dorchester Heights.
200. Boston, Mill Dam.
201. Little Falls, N. Y.
202. New York, City Hall.
203. Schuylkill Waterworks (Philadelphia).



199. Boston, From the Dorchester Heights. (Central Design). By C. M.

T. G.

Thomas Green produced print-figured china at Fenton, England, between 1847 and 1859. This manufacturer seems to have used but one subject for his American patrons—the treaty of Penn with the Indians. The conception of the engraver of this design was indeed vague, as the Treaty Elm itself, under which Penn, in 1682, made his treaty of friendship and good will with the natives, is not represented. In its place are nondescript trees with clumps of foliage surmounted by bunches of unrecognizable fruit, pagodas and Oriental buildings. It is probable that there are a dozen or more distinct varieties of this imaginative design.

DESIGNS BY THOMAS GREEN.

—Designs in Black, Red, Green, Brown, Pink, Gray. Blue, etc.—

XVII. Border, a Stencil or Set Pattern of Small, Diamond-shaped Figures.

204. W. Penn's Treaty—

a. Penn standing, companion kneeling; two Indians standing.

b. Penn, companion and Indian standing; squaw kneeling.

c. Penn seated, companion standing; two Indians, man standing, squaw kneeling.

d. Penn standing, companion seated; Indian standing, squaw kneeling.

e. Penn and attendant at right; Indian and squaw at left; all standing.

f. Penn and attendant standing; two Indians seated and one reclining.

204. W. Penn's Treaty, (variety b.) by T. G.

J. H. & CO.

Joseph Heath & Co. were making goods for the American market at Tunstall, England, in 1829. They were the makers of the well-known residence of Richard Jordan design, which is among the most abundant of old English patterns in Eastern Pennsylvania and in New Jersey. It is found on entire table services and on every size of plate then made, and was printed in a greater variety of colors and shades, perhaps, than any other American view. It was drawn by W. Mason, a drawing teacher of Philadelphia, and engraved by F. Kearney, by order of some of the friends of Richard Jordan, the eminent Quaker preacher, after his death, which occurred in 1826. On the backs of pieces bearing this print is the descriptive title in an irregular framework surrounded by an umbrella-shaped device. The Jordan residence was at Newton, Gloucester county, N. J.

DESIGNS BY JOSEPH HEATH & CO.

—Printed in Red, Pink, Black, Brown, Mulberry, Gray, Green, Light Blue, Lilac, Purple, etc. Border, a Handsome Floral Design.—

205. The Residence of the Late Richard Jordan, New Jersey. (The same central engraving occurs without border save a heavy line around the edge.)

Joseph Heath & Co. also produced views entitled:

206. "Ontario Lake Scenery."

207. "Monterey."

205. The Richard Jordan Plate, by J. H. & Co.

J. & T. EDWARDS.

Previous to 1842 Messrs. James and Thomas Edwards conducted a pottery at Burslem, England, styled the Kiln-Croft Works. This partnership continued only for a short time, and Mr. James Edwards, in the year named above, purchased the manufactory of John Rogers & Son, formerly owned by John and George Rogers, and embarked in business alone.

DESIGNS BY J. & T. EDWARDS.

—Designs in Pink, Black, Brown, Blue, etc.—

XVIII. Border, four (or three) Steamships, marked "Columbia," "Caledonia," "Britannia," "Acadia" (in some pieces one of these vessels is omitted). "Boston Mails" Series.

208. Gentlemen's Cabin,—four men.
209. Gentlemen's Cabin,—three men.
210. Ladies' Cabin.

The same central designs occur on plates, etc., without border.

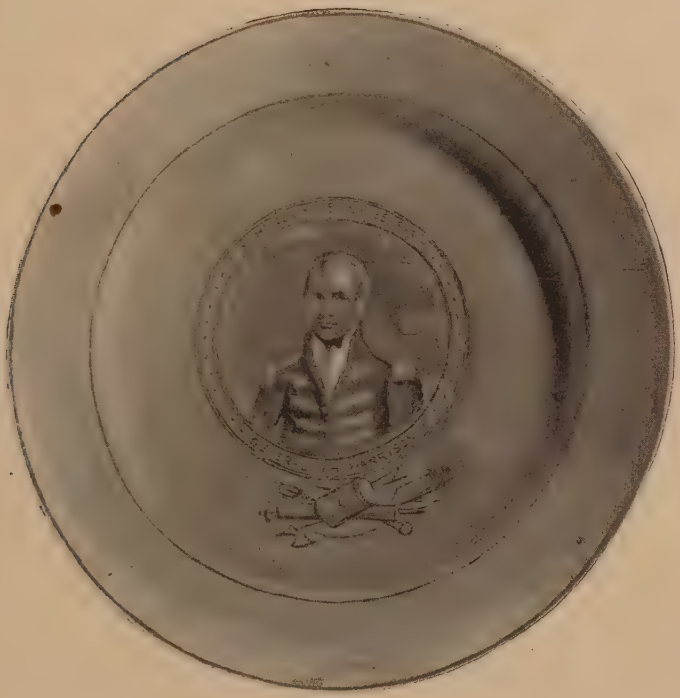
JOHN TAMS.

About 1840 John Tams was carrying on business at Longton, England. One of his relatives, probably a brother, James Tams, importer, of Philadelphia, was commissioned by Mr. John Price Wetherill, a wealthy resident of that city, to have two souvenir designs made in china in honor of General William Henry Harrison and Henry Clay, the occasion being a "barbecue" at Mr. Wetherill's country place at Walnut Hill, Montgomery county, Pa. It is said that a large number of these plates were imported, several of which are known to have survived.

DESIGNS BY JOHN TAMS.

—Designs in Light Blue. Border, Two Marginal Lines.—

211. General W. H. Harrison, "Hero of the Thames, 1813."
212. Henry Clay, "Star of the West."



211. Gen. W. H. Harrison Plate. By John Tams.

212. Henry Clay Plate. By John Tams.

MELLOR, VENABLES & CO.

This firm was potting in Burslem in 1843. Of the China on which their names appear, only one series of designs seems to have been made for use in this country.

DESIGNS BY MELLOR, VENABLES & CO.

—Designs in Light Blue etc.—

XIX. Border, Ten Medallions, containing the Arms of five States (two of each)—New York, Pennsylvania, Massachusetts, Virginia and Maryland.

213. View of Rear of White House, Washington.
214. Capitol Buildings of the Different States represented.
215. View of Mount Vernon (Arms of eight States).

C. C.

There were several potters in Staffordshire, previous to the middle of the present century, for whom these initials might stand, but in the absence of sufficient means of identification, the name of the maker cannot be stated with positiveness.

DESIGNS BY C. C.

—Designs in Light Blue, etc.—

XX. Border, "Catskill Moss" (so printed).

218. Boston from Chelsea Heights (from view in "Boston Notions," 1848.)
219. Kosciuszko's Tomb (Cracow, Poland).
220. Meredith (N. H.?).
221. Washington, Capitol.

J. B.

We have not been able to positively identify the maker of pieces bearing these initials.

AMERICAN DESIGNS PRODUCED BY J. B.

—Designs in Blue, Red, Etc. Border, Trophies of War and Peace.—

222. "Texian Campaign."

F. M. & CO.

A single design bearing these initials is known to collectors.

—Designs in Blue, Red, Etc. Border, Ships, Etc.—

223. American Marine.

DARK BLUE DESIGNS. UNKNOWN MAKERS.

MANY OF THE BEST printed American views on old English china were never marked with the names or initials of the makers or of the factories, while others were only occasionally so distinguished. Why manufacturers should have been unwilling to attach identifying marks to their wares is difficult to understand. It is possible that some of them were super-senitive about placing themselves in a position to invite criticism for catering to the American trade, so soon after the war of 1812. Be this as it may, it is impossible at this late day to determine the origin of the greater number of the former, while the latter can only be identified when an occasional marked example happens to turn up. For instance, the majority of designs produced by Joseph Stubbs did not bear his name, but by means of the few which are found with the word Stubbs impressed in the body of the ware all dark blue plates possessing the same eagle, scroll and flower border may be confidently assigned to that maker, for it is a singular fact that while competing potters of that period did not hesitate to appropriate each other's central views,—the most important parts of these engravings,—no instance is known where one manufacturer used the border device of another. This seems to have been considered the individual property of the factory which originated it, and by a sort of mutual

understanding or tacit agreement it was as proof against infringement as though protected by copyright or patent. Strict originality of design was confined to the marginal embellishment so that, while some of the floral groupings possessed more or less similarity, they were always quite distinct and characteristic, and they can readily be distinguished by the observing collector.

It is quite probable, therefore, that specimens of some of the designs, listed here among the productions of unknown makers, may be found bearing identifying initials or names. Thus, entire series of designs, possessing a common border, may be identified hereafter through the discovery of a single example, so marked.

DESIGNS BY UNKNOWN MAKERS.

—Designs in Dark Blue.—

XXI. Border, Large Flowers in Four Groups of Two Sorts.

223½. Albany (N. Y.)
224. "A View near Philadelphia."
225. Buenos Ayres (South America).
226. Columbus, Ohio.
227. Hobart Town (N. Y.).
228. Louisville (Ky.).
229. Near Fishkill (N. Y.).
230. Philadelphia (showing Penn's Treaty Tree).
231. Quebec.
232. Richmond, Va.
232½. Sandusky (Ohio).
233. Washington (City).
234. Wright's Ferry on the Susquehanna (from an engraving published by Longman, Hurst, Rees, Orme & Brown, London, 1812).

224. "A View near Philadelphia" (On Schuylkill River).

234. "Wright's Ferry on the Susquehanna."

—Designs in Dark Blue.—

XXII. Border, Fruits and Flowers.

235. Baltimore, Court House.

236. Baltimore, Exchange.

236. "Baltimore Exchange."

237. Philadelphia, The Dam and Water Works (stern-wheel boat).

238. Philadelphia, The Dam and Water Works (side-wheel boat).

237. The Dam and Water Works, Philadelphia (Stern wheel Steamboat).

PORTRAIT PLATES IN DARK BLUE.

Among the most interesting blue designs are those which possess, at the upper margin, medallion portraits of Revolutionary heroes, such as Washington, Lafayette and Jefferson, with different central views. These were, doubtless, produced by more than one potter. On some the name of Clews is said to have been found, while others, judging by the border patterns, were probably made by R. S. W. or A. Stevenson. Plates bearing these portraits are so uncommon that it has not been possible to complete a list of them, and, because of their somewhat uncertain origin, those that have come to my notice are here grouped together.

—Various Border Designs.—

239. Washington and Lafayette at top, City Hotel, New York, in center, entrance to Erie Canal at Albany at bottom (probably by R. S. W.).

240. Washington and Clinton at top, Capitol, Washington, in center, entrance to Erie Canal at Albany at bottom.

241. Jefferson and Lafayette at top, Capitol, Washington, in center, view of the Aqueduct Bridge at Rochester at bottom.

242. Jefferson and Lafayette at top, Remains of Covetham in center (Probably by Clews).

243. Washington, Lafayette, Jefferson and Clinton at top, Faulkstone Hall in center, view of the Aqueduct Bridge at Rochester at bottom (by A. Stevenson).

244. Jefferson and Clinton at top, scene in Albany in center, view of the Aqueduct Bridge at Little Falls, N. Y., at bottom.

245. Washington, Lafayette, Jefferson and Clinton at top, Park Theatre in center, view of the Aqueduct Bridge at Little Falls, at bottom.

246. Jefferson at top, Columbia College in center, view of the Aqueduct Bridge at Little Falls at bottom.

247. Washington and Lafayette at top, Capitol, Washington, in center.

248. Washington and Clinton at top, City Hotel, New York in center, entrance to Erie Canal at Albany at bottom.

249. Washington and Lafayette at top, City Hotel, New York in center, view of the Aqueduct Bridge at Little Falls at bottom.

Washington and Lafayette (by R. Stevenson and Williams), see No. 146.

243. Faulkstone Hall. Heads of Washington, Jefferson, Lafayette and Clinton.

MISCELLANEOUS DESIGNS IN DARK BLUE.

—Various Border Designs.—

"American Villa;" border, fruits and flowers. (Not an American view.)

251. Baltimore, Almshouse; floral border.

252. Boston Harbor (so-called). Large eagle and shield, with distant view of a city.

253. Connecticut, Arms of State. Marked on base "Oliver Stoke."

254. Erie Canal at Albany.

255. Erie Canal. DeWitt Clinton Eulogy in center. Border, canal boats, etc.

256. Erie Canal at Little Falls, N. Y.

257. Erie Canal at Rochester.

258. Erie Canal at Utica (1824).

259. Fulton Market, New York.

260. Fulton's Steamboat (so-called), primitive steamboat with tall smokestack.

261. Hartford, State House.

262 Lafayette (bust, in uniform). "General Lafayette, welcome to the Land of Liberty;" vine-leaf border.

263. Mount Vernon, "The seat of the late Gen'l Washington" (Washington standing beside horse).

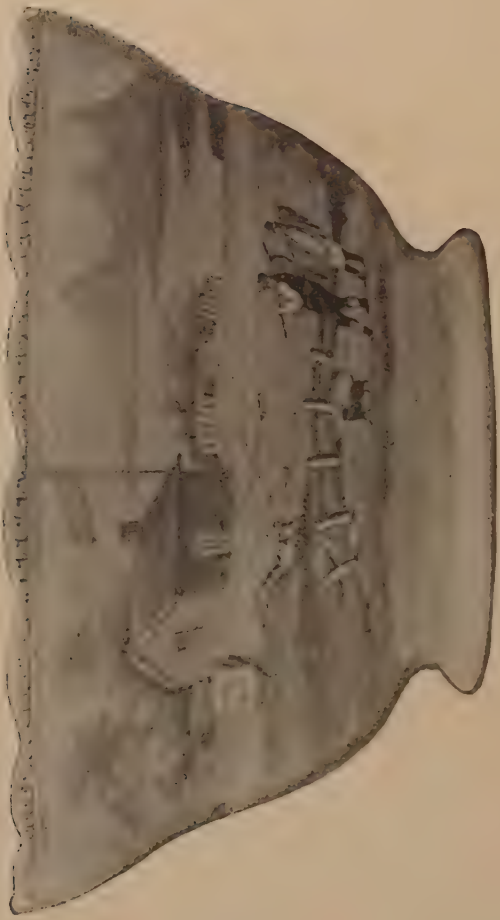
264. New York, Castle Garden; set border, trefoil and knobs.

265. Philadelphia, United States Hotel; border, foliage and flowers.

266. Savannah Bank; vine-leaf border.

267. View of Washington from Mount Vernon.

265. United States Hotel, Philadelphia.



287. Harrison Bowl.

287. Log Cabin Bowl, W. H. Harrison (Interior view).

DESIGNS IN VARIOUS COLORS. Mostly by UNKNOWN MAKERS.

IT IS IMPOSSIBLE to sub-classify the large number of ceramic prints in various colors which occur without the names of the manufacturers. Many of the English potters appear to have issued but one or two American views, while others seem to have varied the marginal device with each subject treated. In fact, it is unusual to find two designs of this class which bear the same border. Some of these views are found only in a single color, while others occur in a variety of tints. For the reason that all of these ceramic prints, other than those in dark blue, were produced at about the same period, and it is possible that the majority of them may later be found to have been made in the full variety of colorings, it is not considered necessary to subdivide them in this respect. Occasionally, however, two colors are combined in a single piece, one being used for the central print and another for the border.

—Miscellaneous Designs in Black, Brown, Red, Pink, Rose, medium Blue, pale Blue, Green, Purple, Lilac or Violet, Mulberry, Gray, etc. Various Borders.—

268. "Alabama," C S. N. (E. F. Bodley & Co., Burslem about 1862).

269. Albany, View of City.

270. Albany, City Hall.

271. Albany Theatre (1824).

272. American Flag, Liberty-Cap and Flowers (stoneware).

273. America Triumphant (so-called), Eagle, Olive Branch, Ship and Anchor.

Anti-Slavery (see Constitution of the U. S.).

274. Arms of the United States (colored by hand); both octagonal and circular.

275. Arms of the United States (flow blue or brown on white), Stencil Border, by R. Hammersley.

276. Boston, Bunker Hill Monument.

277. Boston, Court House.

278. Boston, State House.

279. Constitution of U. S. (First Amendment); Central Inscription. Eagle and Motto Border.

280. "Constitution" (U. S. S.)

281. "Constitution" and "Guerriere," Fight between (copper lustre).

282. Fort Hamilton, The Narrows.

283. Fort Hudson, N. Y. (yellow).

287. Portrait from Interior of Harrison Bowl.

284. Fort Niagara, Medallion and Flower Border.
285. Franklin (flying kite).
286. Fulton's Steamboat (so-called).
287. Harrison, W. H. (Log Cabin).
288. Little Falls, View of Aqueduct Bridge at.
289. "Mt. Vernon, Seat of the Late Gen'l Washington."
290. "Mt. Vernon" (Man and Horse in foreground).
291. Mt. Vernon (line border).

293. Merchants Exchange, New York Fire.

292. Merchants Exchange, New York (burning). Phoenix and Engine Border.
293. Merchants Exchange, New York (ruins).
294. New York, Battery.
295. "Niagara."
296. Niagara Falls (large house in foreground).
297. "Pennsylvania," by K. E. & Co. (medallion border).

298. Dumb Asylum, Philadelphia.

298. Philadelphia, Dumb Asylum (from engraving published by Hinton & Simpkin & Marshall, London, 1831).

299. Thorps and Sprague, Albany, N. Y. (title on face).

300. Utica, N. Y. (medallion border).

301. "Virginia" (Monument), floral border.

302. Washington, Executive Mansion (same border as dumb Asylum, Philadelphia).

303. Washington, Capitol at (floral border).

304. "Washington, White House."

320. "Welcome, Lafayette, The Nation's Guest."

305. Washington crossing the Delaware (H. P. & W. C. Taylor, Philadelphia. About 1865.

306. Washington Monument, "Sacred to the Memory of Washington."

307. Washington Memorial (red and green); Border, Urns and Willows.

322. Lafayette and Washington. Splotched Border.

308. Washington Vase (pearl color, or flow blue).

309. "Washington" (urn bearing name), floral Border.

—Portrait Plates, probably by Enoch Wood, Davenport and others (all Staffordshire).—

310. Bainbridge ("Avast, Boys, she's struck").

311. Brown (bust). "Major Gen. Brown, Niagara," view of Niagara Falls; Naval Emblems, etc.

312. Decatur ("Free Trade, Sailor's Rights").

313. Hull (bust). "Captain Hull of the Constitution," view of Ship; Naval Emblems, etc.

314. Jones (bust). "Captain Jones of the Macedonian," view of Ship; Naval Emblems, etc.

315. "Perry" (bust).

316. Perry (full length portrait).

317. Perry ("We have met the Enemy and they are ours").

318. Pike (bust). "Be always ready to die for your country." Naval Emblems, etc.

319. Lafayette (bust). Long Inscription, "He was born at Auvergne," etc. Raised floral Border, colored.

320. Lafayette (bust). "Welcome Lafayette, the Nation's Guest and our Country's Glory." Embossed Border.

321. Lafayette and Washington (raised floral border, red and green).

322. Lafayette and Washington (raised border; splotches of color).

BENJAMIN FRANKLIN'S SAYINGS.

Many of the English potters manufactured cheap white crockery for the American market with engraved devices illustrating the "Morals," "Proverbs" and "Maxims" of Franklin. These were made principally for the use of children, in the forms of small drinking mugs and plates of circular or octagonal shape. They are found in such variety and numbers that collectors are slow to commence collecting them. The most familiar are given in the following list:

FRANKLIN'S MORALS.

—Designs in Dark Blue.—

XXIII. Broad Border of Fruits, Flowers and Shells (two groups of each), extending well in toward the center of plates.

323. "The Used Key is Always Bright."

324. "Many a Little Makes a Mickle."

325. "The Eye of the Master Does More Work Than Both His Hands." (On back, "Hill & Henderson, importers, New Orleans").

FRANKLIN'S MAXIMS.

—Designs printed in Green, Black, etc., on circular or octagonal Plates, Mugs, etc. Borders generally in relief.—

326. "The Way to Wealth, or Dr. Franklin's 'Poor Richard,' illustrated."

"If You Would Know the Value of Money Try to Borrow Some."

"When the Well is Dry They Know the Worth of Water."

327. "The Way to Wealth, or Dr. Franklin's 'Poor Richard' illustrated."

"Not to Oversee Workmen is to Leave Them Your Purse Open."

"If You Would Have a Faithful Servant, and One that You Would Like, Serve Yourself."

328. "What maintains one vice would bring up two children." "It is easier to suppress the first desire than to gratify all that follow."

329. "Keep thy shop and thy shop will keep thee." "If you would have your business done, go; if not, send" (Border, inscription in raised white letters ,"Fear God; Honour Yours Parents").

330. Same Maxims. (Border, relief designs of animals, in white.

331. "Now I have a sheep and a cow everybody bids me good morning."

332. "Rather go to bed supperless than rise in debt."

333. "The eye of the master will do more work than both his hands."

334. "Little strokes fell great oaks."

335. "Lost time is never found again."

FRANKLIN'S PROVERBS.

—Designs printed in Black and rudely painted in colors by hand. Border, Embossed Alphabet in White. Designs by J. & G. Meakin, Hanley, England.

336. "Now I have a sheep and a cow everybody bids me good morrow."

337. "He that by the plough would thrive, himself must either hold or drive."

338. "Make hay while the sun shines." Border, embossed leaves and scrolls, in white.

"FRANKLIN INDUSTRIES."

339. View of men reaping and plowing. Found on sugar bowls, etc., in mulberry, etc.

MODERN REPRODUCTIONS OF FRANKLIN'S MAXIMS AND PROVERBS.

Some of the Staffordshire manufacturers are still producing cheap imitations of the earlier Maxim and Proverb plates. These usually occur with raised alphabet borders, the central prints being in green, brown or black. Among these are the following:

"Sloth like rust consumes faster than labor wears; while the used key is always bright. God helps them that help themselves; lost time is never found again."

"Employ time well if thou meanest to gain leisure. One to-day is worth two to-morrows. Since thou art not sure of a minute throw not away an hour."

"He that hath a trade hath an estate. At the workingman's house hunger looks in, but dares not enter. Industry pays debts while Despair increaseth them."

"Want of care does us more damage than want of knowledge. For want of a nail the shoe was lost and for want of a shoe the horse was lost."

PITCHERS.

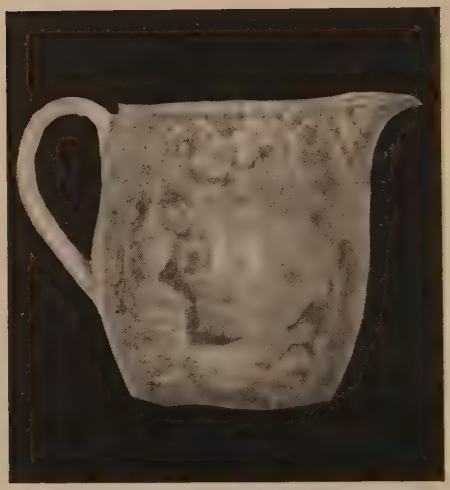
MANY OF THE AMERICAN views produced by old English potters are found on pitchers only, while others occur on teapots, bowls and mugs. A large number of these prints were also placed on plates and platters. This somewhat indiscriminate use of entire engravings, or portions of the same, renders the work of classification somewhat difficult.

For the sake of convenience in cataloging or describing, pitchers may be arranged in groups, according to form. The variations in shape are so numerous, however, that we shall only attempt to classify them according to well-marked characteristics. By the process of elimination the number may be reduced to eight distinct types, and under these all modifications may be placed.

Many of the designs previously listed, as occurring on plates and other pieces, are also found on pitchers. They are not repeated in the following list.

Washington Pitcher, Type I.

TYPE I. The colonial form is the purest example of this type, as illustrated in the old Liverpool cream ware, including what are generally known as Washington pitchers. This form is tall and graceful, with curving and recurving outline, swelling at the center and widening out again at top and bottom. The nozzle is sharp and angular, the upper line being a continuation of the straight margin of the upper edge, while the plain, bent handle rises to the same level. Some of the Staffordshire forms were modifications of this, being somewhat lower and broader. All of these may be included in the same group.



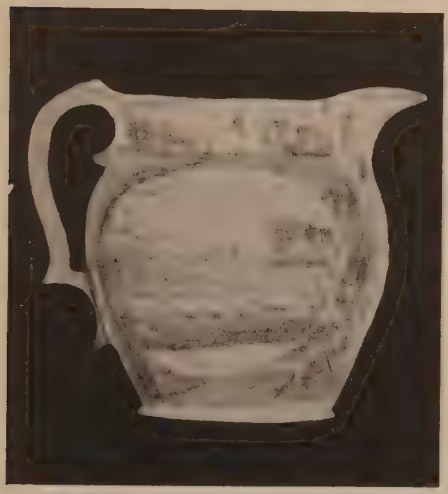
18. Franklin's Tomb, Type II.

TYPE II. The distinguishing feature of this type is its barrel shape, the outline of the sides being a continuous curve from top to bottom. The handle is plain, as in the former type, and the nozzle is either sharp or slightly curving downward. Pitchers of this form are generally in dark blue.

350. American Heroes (Van Rensalaer, Adair, etc.), Type III a.

TYPE III. Variety a. This is characterized by a straight, vertical band, or collar, at the top, of varying width, and plain, curving handle, similar to that of Type I. The nozzle is usually slightly curved and outlined with raised ornaments. Pitchers of this type usually have some metallic luster. Variety b. By cutting off the lower third of this form we have a squatty pitcher with broader base, as seen in the "Perry" jug. The nozzle is plain and pointed.

238. The Dam and Water Works, Philadelphia (Side wheel boat) Type III a.



59. Landing of Lafayette, Type IV.

TYPE IV. Similar in shape to Type III, variety a, with handle which deviates more or less from the plain curve, terminating at the ends in recurved points. At the base is usually a slightly projecting edge. This form is usually found in dark blue.

340. American Heroes (Washington, Truxton, Jones, etc.), Type V.

TYPE V. This form is distinguished by a large protruding lip and broad base, with handle which rises above the top, generally surmounted by a thumb-stop, or point. The outline of the body is irregularly curving and ungraceful. Sometimes the upper edge is scalloped. Pitchers of this form are generally found in dark blue.

59. Landing of Lafayette, Type VI.

TYPE VI. This is somewhat flattened at the sides, with angular outline and high-pointed handle. The lip is large and protruding and the base narrow and slightly curving outward. The upper edge is usually waving.

356a. Surrender of Cornwallis, Type VII.

TYPE VII. Copper luster pitchers are frequently of this form. Below the globular body is a contracted ankle terminating in a circular foot. The lip is curved downward, the neck large, flaring and often corrugated, while the handle is boldly scrolled.

359b. Gen'l William Henry Harrison, Type VIII.

TYPE VIII. The main feature of this type is its hexagonal or octagonal form. The handle rises slightly above the top and possesses several recurved ornaments. Sometimes the ankle is lacking, the six or eight flattened sides continuing to the base.

Other forms of pitchers are found in collections of old china, the majority of which are variations of the eight typical shapes described. Some of the forms of pitchers or ewers belonging to toilet sets, however, are entirely different from any of these, but since they are not generally admitted to private collections, it is not considered necessary to notice them here. The Sebastopol pitcher is a striking example of this class.

In the list of pitcher designs which follows, no attempt has been made to group them according to form, for the reason that many of the prints are known to occur on several different shapes.

Sebastopol Pitcher.

—List of American Designs Which Occur Principally on Pitchers and Jugs.—

DESIGNS IN DARK BLUE.

340. American Heroes. Names of Washington, Truxton, Jones, etc. (Type V).

341. Arms of the United States. Large eagle, shield and flowers.

342. Lafayette (busts). "Welcome. Lafayette, the Nation's Guest," etc.

343. Lafayette (busts). "Republicans are not always ungrateful."

344. Lafayette (bust). "Welcome to the land of Liberty."

345. Lafayette and Washington (In commemoration of Lafayette's visit in 1824).

346. Mt. Vernon. "Washington's Seat" (Washington mounted)

347. "Prentiss, Henry, Success to, and his Employ. 1789" (floral designs).

348. Washington standing with scroll in hand.

DESIGNS IN VARIOUS COLORS.

349. Arms of the U. S. (Buzzard, Cannon, Flag, etc.), in colors.

350. American Heroes. Names of Izard, Van Rensalaer, Adair, etc. (Type III a).

351. "America, whose Militia is better than Standing Armies" (Cannon, flags, etc.).

352. Baltimore (View of).

353. "Constitution" taking "Cyane" and "Levant."

354. "Constitution" leaving Boston Harbor.

355. "Constitution's escape from the British Squadron after a chase of sixty hours."

356 a. Cornwallis, Surrender of with (with inscription). Red ground.

b. Cornwallis, Surrender of; same, on yellow ground.

c. Cornwallis, Surrender of; same, on blue ground.

349. Arms of the United States. Type III a.

357. Decatur, Commodore (bust); red on yellow ground.

358. "Enterprise" and "Boxer," combat between.

359 a. Harrison (Gen'l W. H.). Portrait in black: Log Cabin Eagle, Inscriptions: "Harrison and Reform;" "Union for the Sake of the Union." Luster (Type VIII).

b. Harrison, same—"To Let in 1841." Luster, and green ornaments.

c. Harrison, same.—"Our Country's Hope." Luster, and black spots.

d. Harrison, same—"Union for the Sake of the Union." Luster and yellow band.

e. Harrison, same—Portrait in pink. Luster.

360. Jackson (bust), "Hero of New Orleans" (blue ground).

361. "Jackson, Major General Andrew" (bust).

362. Lafayette (bust). "Welcome, Lafayette, our Nation's Guest."

363. Lafayette (bust). Reverse, Surrender of Cornwallis.

364. Lawrence and Decatur.

365. Lawrence (bust). "Don't surrender the Ship."

366. "Macdonough's Victory on Lake Champlain, Sep. 11, 1814."

367. "Macedonian," commanded by Capt. Jacob Jones.

368. Odd Fellows (copyrighted 1845); in colors.

369. Peace, Plenty and Independence; Eagle and Female Figures (yellow).

370. Perry, O. H., Esq., "Hero of the Lake."

371. "Perry's Victory, Second View of Commodore."

372. Soldiers (U. S.). "By Virtue and Valor," etc.

373. "United States" and "Macedonian," Combat between.

374. Washington and Lafayette. "Lafayette, the Nation's Guest," etc. "First in War," etc.

375. "Washington his Country's Father," "First in War, First in Peace," etc.

376. Washington (bust, with military hat).

377. "Wasp" and "Frolic."

378. "Wasp" and Reindeer."

363. Lafayette (Reverse of Cornwallis) Type VII.

SCRIPTURAL SUBJECTS.

ALTHOUGH NOT properly coming within the scope of this work, it has been deemed advisable to insert here as full a list as possible of printed Biblical designs produced by the Staffordshire potters, for the reason that many American collectors have recently turned their attention to them. While they were not intended for any particular section, large numbers of them have found their way to this country, and it is only a question of time when they will find a place in the majority of public and private collections. Even now there are those who have commenced the systematic collection of this interesting and attractive class of ceramic prints.

It is evident that the old English potters published a great variety of these designs, but as they are generally regarded by their owners with greater veneration, and held more tenaciously, than pieces which are characterized by decorations of a more secular nature, we can only expect to present here an enumeration of such as have incidentally come to light during our search for "American views." The list may be enlarged as our knowledge increases.

ENOCH WOOD & SONS.

—Designs in Dark Blue. Border, Sprays of Flowers Alternating with Groups of Scriptural Emblems Inclosed in Scroll Medallions.—

The Death of Abel.

Jacob and the Angel (from Gen. xxxii, 24-30).

Jacob and the Angel, by Wood.

The Nativity.

The Coming of the Wise Men.

The Flight Into Egypt (from Matt. ii, 13-14).

The Return.
Christ and the Woman of Samaria.
Peter in the Garden (from Matt. xxvi, 74).
Scene from Revelation (from Rev. vi, 2-4).

—Designs in Red, Brown, Black, Purple, etc. Border, Panels with Fruits, Flowers and Sheaves of Wheat; Rising Sun at Top ("Sun of Righteousness" Series).—

St. John, Infant and Sheep.
Little Samuel, "Speak, Lord, for Thy Servant Heareth."

St. John ("The Sun of Righteousness" Series).

K. E. B.

—Designs in Red, Brown, Black, Purple, etc. Border, Floral Design and Four Large Fan-shaped Ornaments.—

"Scripture Illustrations."

The Call of Samuel (I Samuel, Chap. iii).
The Faith of Abraham (Genesis, Chap. xxii).

The Call of Samuel. By K. E. B.

C. J. MASON & CO., HANLEY, ENGLAND.

—Designs in Brown, Light Blue, Pink, Black, etc. Border, Groups of Women, Camels and Urns. Long Inscriptions on Back.—

Laodicea (from Colossians ii, 1, 4, 16).

Mount Lion (from Micah iii, 12; incorrectly given as Mat. iii, 12).

Nineveh (from Zeph. ii, 13-15).

J. & J. JACKSON.

—Designs in Pink, Brown, Black, etc. "Holy Bible" Series.—

Tadmor in the Desert.

ADAMS.

—Designs in Medium Blue, etc. Border, Four Panels, with View of Oriental City, Alternating with Groups of Flowers.—

Palestine.

JOHN RIDGWAY.

—Designs in Light Blue, Green, etc. Border, Four Irregular Scroll Medallions Inclosing Buildings.—

Palestine.

WILLIAM RIDGWAY.

—Designs in Brown, Green, Light Blue, etc. Border, Floral Wreaths Inclosing Temples, etc.—

Damascus.
Iconium.
Joppa.
Sidon.
Tyre.

J. & G. MEAKIN.

—Designs in Black, Rudely Colored by Hand. Border, Lily of the Valley, Wheat Head and Tulip in Relief.—

The Child Jesus Preaching to the Jews (from Luke ii, 46-52).

—Designs in Brown, Light Blue, Black, Pink, Purple and Green. Border, Fruits, Flowers, Sheaves of Wheat and All-Seeing Eye.—

Millennium (This design is said to occur also in Dark Blue).

"Millennium" Plate.

—Designs in Purple, Pink, Green, etc. Border, Six Groups of Flowers, with Floral Lacework Between.—

"Fountain of Elisha at Jericho."
"Tomb of Absalom. Village of Siloam. The Brook Kedron."

Fountain of Elisha

DILLON.

—Designs in Red, etc. Border, Serrated Design Surrounded by Small Flowers.—

Abraham Sacrificing Isaac.

Abraham Sacrificing Isaac. By Dillon.

—Designs in Dark Blue. Border, Floral Sprays and Altars, three of each. (Maker unknown) —

Tomb of Jeremiah.
Tschiurluk.

—Design in Dark Blue.—

Rebekah at the Well (from Gen. xxiv, 45).

—Designs in Black, Rudely Colored by Hand. Border, Raised Alphabet, in White. ("Sacred History of Joseph and His Brethren" Series).—

"Joseph Sold by His Brethren to the Ishmaelites."
"Joseph's Brethren Applying to Him for Corn in Time of Famine."

MISCELLANEOUS SCRIPTURAL DESIGNS.

—Designs in Black, Rudely Colored by Hand. Various Borders.—

Cain and Abel.
The Adoration of the Magi: "Where is He that is born King of the Jews, for we have seen His star in the East."
Samuel Anointing Saul (from I Sam. x, 1).

—Design Painted in Red on Porcelain (copper luster).—

Moses in the Bulrushes.

CENTENNIAL DESIGNS.

It is not possible to fix exact dates marking the beginning and ending of the manufacture of certain distinct classes of Anglo-American pottery. It is sufficient for all purposes, however, to know that the production of Liverpool cream ware, with black, brown, green and red printed designs relating to America, extended over a period of some twenty-five years, from about 1790 to 1815. The black printed and lustered cream ware and the dark blue china of the Staffordshire potteries began to take the place of the Liverpool products soon after the war of 1812, and blue printed china continued to be manufactured until about 1830, covering practically a period of fifteen years. This ware, in turn, was gradually superseded by the Staffordshire crockery, with prints in various colors—red, green, light blue, black, brown and purple—which was made in great abundance for at least fifteen years longer, or down to about 1840. The china produced after that time is regarded by collectors as too modern to deserve special attention, yet there were a few designs prepared by English potters in commemoration of the Centennial Exposition of 1876, which, sooner or later, will be in demand on account of their historical value.

MESSRS. F. & R. PRATT & CO., OF THE FENTON POTTERIES, STOKE-ON-TRENT.

—Designs in Colors. Border, Solid Groundwork—Magenta, Turquoise Blue, etc.—with Margin of Filigree Gold Work.—

"The State House in Philadelphia, 1776."
"Philadelphia Public Buildings, 1876."

Similar designs were made by other English potters, among which may be mentioned:

Memorial Hall (Art Building, Centennial).

The State House, Philadelphia, 1776.

Philadelphia Public Buildings, 1876.

MESSRS. W. T. COPELAND & SONS, STOKE-ON-TRENT.

This firm manufactured a great abundance of "Centennial Memorials" in opaque pottery and porcelain. The decoration consisted of a medallion head of Washington printed in black, supported on either side by a United States flag and surmounted by the American eagle, touched by hand with natural colors. Beneath the design is printed "George Washington, 1776." Whole table services, vases, mugs, loving cups, etc., were so decorated, having been manufactured solely for the importing firm of J. M. Shaw & Co., New York.

MISCELLANEOUS AMERICAN DESIGNS.
(Other than English).—

—Design in Black, or in Brown and Black. Border, Handsome Wreath of Fruits. (Made at Creil, France, about 1830).—

Washington (Portrait), from Stuart's Painting.

PETRUS REGOUT, MAESTRICHT, HOLLAND.

—Design in Light Blue, etc. Border, Large Stars in Firmament of Small Ones.—

Harrison, Log Cabin ("Columbian Star"). Copied from John Ridgway's Design, No. 100.

Old French Plate, with Portrait of Washington.

FOREIGN VIEWS.

—Designs in Dark Blue.—

American collectors have paid but little attention to ceramic prints of foreign subjects and no effort has been made to catalogue them. A large number of British views have already turned up in the United States, and it is probable that they will be found to be more abundant in this country than in England, where they have been largely absorbed by those interested in their preservation. Some of these designs are as beautiful as any produced for the American market, yet, because they are in so little demand among collectors on this side of the Atlantic, except as fine bits of coloring for effective wall decoration, the prices they command at present average little more than one-tenth of those paid for American views. As interest increases in the general subject, however, these neglected examples of dark blue china will gradually find a place in the cabinets of many American collectors, for whose benefit the following subjects are noted as a nucleus for a more complete list to be compiled later:

Barrington Hall.
Beaumont Lodge.
Blenheim Castle, Oxfordshire.
Bothwell Castle, Clydesdale (Adams).
Bradfield.
Eaton College.
Faulkstone Hall, Essex.
Fonthill Abbey, Wiltshire (Bluebell Border).
Fonthill Abbey (Grapevine Border).
Gunton Hall, Norfolk.
Hollywell Cottage, Cavan.
Kingsweston, Gloucestershire (Riley).
Liverpool (Wood).
Langley Park.
Morpeth Castle, Northumberland (Adams).
Scaleby Castle, Cumberland.

St. Philip's Chapel, Regent Street (Wood).
Southampton, Hampshire.
Thrybergh, Yorkshire.
Villa in the Regent's Park, London (American Eagle and Shield on back).
Wells Cathedral.
Windsor Castle.
Worcester (Herculaneum Pottery, Liverpool).

Worcester, England. Herculaneum Pottery.

York Minster (with vessel flying United States flag).
Zoological Garden (probably London), by Clews.
Zoological Gardens (by P. W. & Co.).

MISCELLANEOUS FOREIGN VIEWS.

—Dark Blue.—

Cape Coast Castle on the Gold Coast, Africa (Wood).
Christianaburg, Danish Settlement on the Gold Coast of Africa (Wood).
Calcutta (Wood).
Cowes Harbor (Wood).
Fakeer's Rock.
Italian Villa.
St. Peter's, Rome.
Sebastopol.

ON THE EXCHANGE OF DUPLICATES.

There is no more satisfactory method of increasing one's collection of Anglo-American pottery than by exchanging duplicate specimens with other collectors. Those who have had any experience in negotiations of this nature must have realized the difficulty of reaching a mutual understanding on account of the insufficiency of information furnished by the average correspondent, which usually results in vexatious delays, dissatisfaction or the abandonment of a promising exchange. Frequently the most important points are overlooked in written descriptions, such as the condition of pieces, the exact shape, or the character of the border design which is often the only feature that will aid in identification. The following suggestions, covering all essential points, are offered to secure uniformity in the description of specimens:

PLATES—

1. State exact title of design (when given); accurate description of central engraving (when not).
2. Color of print.
3. Exact diameter.
4. Shape, whether deep (soup), or flat (shallow).
5. Explicit description of border devices (a simple reference to the number will suffice, if found in this manual).
6. Exact inscription on back, with maker's name or initials, when given.
7. Condition of piece, whether proof (absolutely perfect), scratched, worn, discolored, chipped or cracked.

PITCHERS—

1. Title.
2. Color.
3. Height.
4. Shape (number of type).
5. Condition.

Where a number of designs are to be described the work would be greatly simplified and facilitated by the use of a blank form, with headings prepared in accordance with the above suggestions.

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